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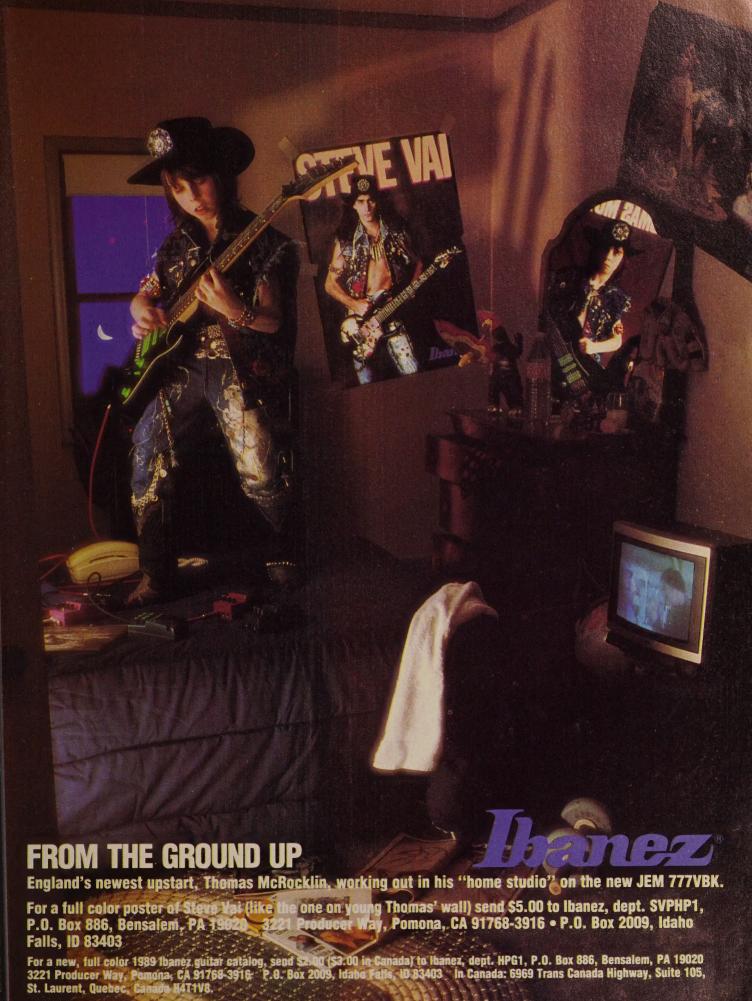


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Editor-in-Chief John Shelton Ivany

> Editor Andy Secher

Assistant Editor

**Associate Editors** Charley Crespo Mary Jane Canetti

> **Photo Editor** Debra Trebitz

Managing Editor Anne Leighton

Copy Editor Robin J. Schwartz

Executive Art Director Tony Merola

(For subscription and back copy information, call 203-735-3381.)

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NATIONAL ADVERTISING DIRECTOR Mitch Herskowitz

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Jeff Lubetkin Associates P.O. Box 9252 Calabasas, CA 91302 (818) 340-0300

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**Advertising Manager** 

Advertising Production Carol Olechnowich

General Manager Ed Konick

**Executive Editor** William T. Anderson

Contributing Editors

Steve Gett, Dan Hedges, Marc Shapiro, Jodi Summers, David Gans, Ellen Zoe Golden, Toby Goldstein, Bob Grossweiner, Blair Jackson, Ed Ochs, Patty Romanowski, Adrianne Stone, Jeff Tamarkin, Roy Trakin, Charrie Foglio, Janel Bladow, Anne Leighton

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Gene Ambo, Larry Busacca, Annamaria Di Santo, Nick Elgar, Rich Fuscia, Ross Halfin, Rick Gould, Jeannine Goff, Todd Kaplan, Gene Kirkland, Bob Leafe, London Features, Eddie Maliuk, Linda Matlow, Jeffrey Mayer/Rainbow Photography, David McGough/DMi, Barry Morgansteen, Paul Natkin/Photo Reserve, Anastasia Pantsios, Retna, Ebet Roberts, Ira Rosenson, Ken Settle, Star File, Jodi Summers, Russell Turiak, Chris Walter/Photofeatures, Mark Weiss/MWA, Frank White, Ron Wolfson/Focal Point, Neil Zlozower Inc., George DeSota, Christopher Lee Helton, Greg Maston.

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# ROOTS

# Ozzy Osbourne

### Keith Strickland

Each issue, Hit Parader journeys back in time to learn about the formative years of a rock and roll celebrity. This month's time traveler is metal's lovable loon, Ozzy Osbourne.

Ozzy Osbourne really wasn't in the mood to talk about growing up on the mean streets of Birmingham, England. After all, those lean years are now some forty years in the past, and today, with his latest LP. No Rest For The Wicked. having proven to be one of the most successful albums of his 20-year career, Ozzy isn't that interested in discussing his life as a streettough, petty criminal who insists that if it/ wasn't for rock and roll, he'd be rotting away in iail right now.

What grabbed Ozzy's attention on this particular afternoon was the fact that his solo career has now lasted for as long as his career with Black Sabbath, the precedent-shattering metal band with whom the Oz spent the first decade of his rock and roll life. As he sat shaking his head in wonder, he reflected on the dark days of 1980, when he found himself out of Sabbath and struggling to keep his rock and roll career alive.

"That was the low point of my life," he said. "Looking back, I wonder how I survived it. I was still into drugs and drinking, so that aspect of my life was a mess. My first marriage had fallen apart and I was a stranger to my kids. On top of that, I was out of Sabbath and I thought my rock and roll career was over. I knew I didn't have the best voice in the world, and I wasn't sure if I could make it on my own. All I knew was how to play heavy metal, and at the time, heavy metal wasn't exactly the hottest thing going on in rock and roll."

Luckily for Ozzy, his career soon fell into the hands of several people who turned out to be his guardian angels. Paramount among these was a young lady named Sharon Arden, whose father was one of the most important managers of rock talent in Europe. Against her parents' wishes, she became Ozzy's manager. Soon that relationship changed radically when Ozzy and Sharon fell in love and got married.

"Sharon has had the most profound effect on my life of anyone I've ever met," Ozzy said. "She's my manager, my wife and my best friend, and I consider myself incredibly lucky to have found her. She came into my life just when I needed someone to give me the belief that I could make it on my own. She did that and more."



Ozzy Osbourne: "Looking back, I wonder how I survived certain times in my life."

Another figure who soon entered the picture was bassist Bob Daisley, a veteran musician fresh from a stint with Rainbow, who befriended Ozzy and supplied him with the musical foundation he craved. Always a sharp judge of musical talent, as well as a gifted songwriter (he has contributed songs to all of Osbourne's albums, right up through No Rest For The Wicked), Daisley helped the Oz put together a band to showcase his special talents. First to come aboard was veteran drummer Lee Kerslake, who's had previously been a member of Uriah Heep. Then Osbourne and Daisley made their greatest discovery — a young, American guitar maestro named Randy Rhoads.

"I remember meeting Randy like it was yesterday," Ozzy said. "I was in California looking for guitarists, and I had been going through hell for a couple of days. I must have

seen a hundred guys and all of them wanted to be Tony lommi. They all had long, dark hair and played Sabbath riffs. Then, at about two in the morning, a guy I knew knocked on the door and said he had a guitarist with him I just had to hear. In strolled this incredibly thin, blond guy with his guitar. He plugged into the amp we had set up, and all of a sudden, the best guitar sound I had ever heard filled the room. It was magical. Right then, I knew he was going to be

"It's hard for me to believe that I met Randy almost ten years ago," Ozzy added. "It doesn't seem that it could be so long ago. I guess that's a sign that I'm getting old. But it's nice to know that after such a long career, I'm still around and still having a great time. Maybe twenty years from now we'll all be sitting here, looking back on my first forty years in rock and roll."

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# INFORMATION

Axl Rose to retire? Well, Guns N' Roses' main man has done some weird and wacky things in his day — and giving up rock and roll may just be one of them. It seems that Axl has given an ultimatum to his record label. He's determined to include a 17 minute song that he has written on the band's upcoming LP. If the powers-that-be at Geffen Records refuse Axl's demand, the singer swears he'll pack up his rock and roll shoes. Before you Guns N' Roses fanatics get too concerned, however, it seems a pretty safe bet that a compromise of some sort will be reached before too much time passes.

Hey all you headbangers, here's some exciting news for ya! Keep a sharp eye out for Hit Parader's new T.V. show, *Heavy Metal Meltdown*, which should be popping up on local stations June 10th. The show will be jam-

packed with backstage action, at-home features and incredible tour parties. You better believe that Hit Parader's Heavy Metal Meltdown's gonna take you everywhere you ever dreamed of going in the world of rock and roll. It'll be better than a front row seat at the hottest show in town.

Whitesnake have encountered a few more delays in completing their eagerly anticipated new LP. Vocalist David Coverdale initially stated that the loss of guitarist Vivian Campbell, who left the band in November, would have no effect on the band's recording schedule. Facts, however, speak differently. Prior to Campbell's defection the new Snake vinyl venture was on schedule for a March release. Now, as summer fast approaches, it is still not ready for public consumption. Is

Coverdale convertly trying to "steal" a bigname guitarist from another band to complete his group's lineup? We'll have to wait and see!

Def Leppard are almost finished recording material for their next LP. They're working with producer Mike Shipley in Wisseloord Studios in Holland and supposedly have a dozen tracks in various stages of completion. The problem though (and it's a nice one to have), is that the Lep's most recent LP, Hysteria, has recently become the first metal album to sell 10 million copies and there's no end to the sales bonanza in sight. Obviously, the band will not release new product until Hysteria has run its course, so don't expect to see Def Leppard's still untitled new album at least until early winter.

### **TIDBITS AND ASIDES**

Is AC/DC having some problems in the recording studio?... Is Judas Priest returning to their heavy roots on the next LP?... Is Metallica contemplating a live album?... Is David Lee Roth angry at his record label?□



# Alice is lost again, but this time she's gone too far... **ANNIHILATOR:** "Canada's answer to Metallica" - METAL HAMMER "Something new and refreshing in metal...run out and get yourself Alice in Hell" - POWERLINE **ANNIHILATOR Alice in Hell** (RR9488) The debut release on Cassette, CD and LP. Distributed by MCA. 225 Lafayette St., Suite 709, New York, NY 10012



# Seeking an Identity

Maryland Rockers Battle For Recognition With Climbing The Walls.

by Rob Andrews

ife has never been easy for Wrathchild. For the first few years of their existence, this Maryland-based quartet have had to fight - even for their name, since a British band with the identical moniker tried to prevent these guys from using their chosen title. Then, the fact that the band was located far from the media capitals of L.A. and New York made getting recognition virtually impossible. But none of this deterred vocalist/bassist Brad Divens, guitarists Terry Carter and Jay Abbene and drummer Shannon Larkin from their selfappointed task of creating some of the best hard-driving rock and roll around. Take a dash of vintage AC/DC, throw in a pinch of Megadeth and even a touch of Aerosmith, and you've got a good idea of the music on Wrathchild's debut LP. Climbing The Walls.

"We've heard people compare us to everyone from Metallica to AC/DC," Divens said with a laugh. "But we don't care. Most of the time those people are real complimentary about the band, and that's all that matters to us. We ask 'em, 'Do you like us, or not?' If they do, they're cool, if they don't, well... then they should just lie to us and say they like us."

Though their debut LP has been out only a few months, Wrathchild's origins date back to 1982, when Divens split from his first band, Kix, to start Wrathchild. At that time, Divens was a guitarist, but when he switched to bass, he decided to front his new outfit as well. So he hired Carter and Abbene as the band's two guitarists and took over the vocal reins. Soon the trio added Larkin on drums and set out on the mid-Atlantic club circuit to make a name for themselves. To say the least, that was more difficult than the group anticipated — it took six years before the friendly hand of a record label finally pulled Wrathchild out of the club circuit abyss.



Wrathchild: (left to right): Terry Carter, Jay Abbene, Brad Divens, Shannon Larkin.

"We tend to be kind of philosophical about how long it took us to get a record deal," Larkin said. "We could say we were really pissed to have to wait so long. But the fact is that we looked at our time in the clubs as a chance to really get our songs together. You can never have too much time to get your material to sound good. We always felt that when the time was right we'd get our break, and that's exactly what happened."

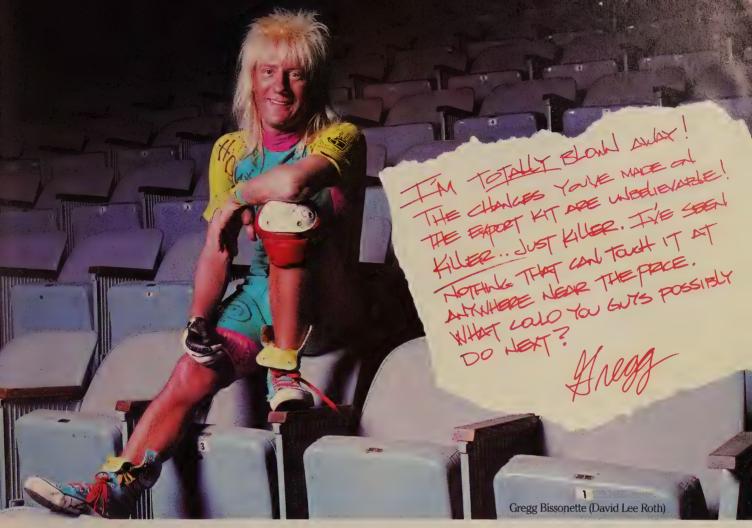
Atlantic Records finally gave the guys that break last year when they sent them into the recording studio to capture their live energy on vinyl. The results of those efforts are on Climbing The Walls, one of the year's most exciting, ear-splitting metal celebrations. From start to finish, this album mixes familiar refrains with just enough originality to make Wrathchild's presentations ring with the conviction of great rock and roll.

"It's a little different being in the studio when you're used to playing in front of people," Nivens said. "It takes a little adjusting, but once we got the feel of the studio, we were unstoppable. We've played these songs so many times over the years that we knew exactly how to make them sound the way we want. It was really an exciting experience, and I think what we learned will serve us very well when we get to make our next album. We can't wait to do that!"

Before they go back into the studio, though, the band will have to return to their first love — the road. Several major rock acts have already expressed interest in having Wrathchild open tours for them. But the band may choose to return to their roots and take their original club show all around the world.

"We love the road," Nivens said. "Whatever happens with touring, we'll be happy. If we get to play in some arenas, that'll be a dream come true. If we get the chance to play clubs all over the place, that'll be cool too. We never really got that far outside of Maryland, so we're looking forward to seeing some of the world one way or the other. Hey, that's what rock and roll is all about, isn't it?"

John Cell



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# Tesia

### Jodi Summers b v

Yes, it's time for another exciting excursion into the private lives of rock's biggest stars. This month's lunch munchers are those scientific rockers. Tesla.

Oh, to be chronically busy. If you're not in the recording studio, you're on the road, and if you're not doing either of those, you have a plethora of other things to keep you busy. Where do you find the time to sit down and nourish your body and soul?

Well, if you're like the guys in Tesla, the feeding schedule is something along the lines of snacks in the morning and a late-afternoon inhalation of food. Usually the fare is something easy to prepare - and it's high in calories, to give you that extra burst of energy to carry you into the evening.

"The afternoon is crucial. Definitely," declares Tommy Skeoch. "That way you can keep going for hours without a problem."

Let's take a typical day in the life of Tesla. We'll use Brian Wheat, and today, for example. As always, there are lots of things that have to be accomplished. Just after shaking his head awake and glaring at the light coming in the window at 10:50 A.M., Brian went out for a jog, a leisurely four-mile romp. Then, for this serious weight watcher, there's eggs and dry toast.

In pre-Tesla days, when Brian was the 220pound bassist in City Kid, he would have reached into the freezer for the box of Eggos, popped them two at a time into the toaster, drowned them in butter and maple syrup and swallowed them in ten seconds flat. But today, thanks to (among other things) two forceful managers and the Rotation Diet, Brian now has the ideal American health regime — a good diet and exercise.

"Hey, we're out on the road with Poison, so I've got to be tip top," he states pragmatically. "Being in shape is important to me now."

But Brian is the extremist in the band. For Troy Luccketta and Jeff Keith, the thing to do is plow through a bowl of cereal - or whatever the wife makes or the hotel delivers in the morning — then graze on whatever somebody else cooks in the afternoon. And if the evening munchies attack, there's always Denny's or room service after the gig.

Those times on the road are definitely nothing like reality as us non-roadsters know it. If you're lucky, you can go for months without seeing a kitchen. After all, when was the last time you saw an oven on a bus or a skillet in a

hotel room? But can you imagine trying to control a diet under those circumstances? What do you eat and where do you find the time to exercise? If you're like Ozzy Osbourne, you can do your calisthenics as you perform. If you're Jeff Pilson, you can do yoga on the bus. But what do you do if your thing is running or biking?

"I jog when I wake up," says Brian. "You have to make the time," he explains, even though rock animals are always in demand. On this fine Sacramento day, for example, just a week before the hullabaloo for The Great Radio Controversy set in, Tesla have the daytime responsibility of entertaining this journalist. Then they have an evening romp scheduled with their former tour manager, Bobby Schneider, and Metallica, at the Arco Arena.

Feeding time for Brian and his buds comes at the afternoon group meeting. It's quiet time, where logistics — things like whether Frank Hannon and Jeff want to share a room or want their own room on tour - are discussed. This gathering generally takes place at someone's home. Today, the members of Tesla are gathered around the counter in Frank's kitchen.

America's favorite pizza company, Domino's, has just delivered a large pie with everything on it, along with Diet Pepsis, so the band members can all be slim and trim.

"Pizza is the best," comments Jeff. He's one of those wiry guys who's so full of energy that any food he eats burns up before fat has time to form. "I haven't gained any weight since puberty," he announces.

"Burgers can be good too," notes Troy. "It doesn't matter to me," offers Tommy.

"All food does is give you energy," summarizes Frank. "You know, it's funny. Sometimes | get so busy, | forget to eat."

Oh, to be chronically occupied.



Tesla: "All food does is give you energy."

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- Interpretation

# n The Marc Tour Trail Winds On As Bay Area Bashers Keep On Rockin'.

Metallica (left to right): James Hetfield, Lars Ulrich, Jason Newsted, Kirk Hammett.

Ross Halfin

by Gary Graff

hortly after the first Monsters Of Rock concert last May, Van Halen singer Sammy Hagar was effusive. But it wasn't over his own band's performance. Rather, Hagar was making noise about Metallica — a band that makes plenty of its own noise, thank you — and he was dishing out the kind of praises that publicists like to make press releases out of

"Metallica happens to be one of my favorite bands," Hagar said. "I like the fact that they're totally unpretentious and that their music is hardcore, uncompromised. They just go out and blow.

"My prediction is that they will score bigger than anyone out of this tour. Their next album is gonna bust right up to two or three million. They'll be the new kings of rock, you just wait and see."

Those words proved prophetic. ...And Justice For All, Metallica's fifth album, was released a couple of months after the Monsters tour ended and simply exploded out of the stores and onto the charts. Within a month, the album had sold more than 1.5 million copies and leapfrogged

into the Billboard Top 20, the hardest-hitting metal album of a mainstream-friendly pack that included Van Halen's OU812, Bon Jovi's New Jersey, Poison's Open Up And Say Ahh and Def Leppard's long-lived Hysteria.

The impact was significant. Album-rock radio stations, which at best had played Metallica music in the wee hours, began programming tracks like *Harvester Of Sorrow* and *One* into their regular rotations. Paul Jacobs, who runs a Top 40 station in Detroit, said the album's impact even made his conservative format take notice.

"We almost added Metallica," Jacobs said.
"Our job is to play the hits, and we kept seeing the album out there. It had strong sales and strong fan support. It was definitely something we thought about." In the end, however, Jacobs— and other Top 40 programmers— decided that Metallica might be just a bit too hard to fit in with Whitney Houston and, well, Bon Jovi.

It would be nice to report that the members of Metallica were able to sit back and enjoy this success, but that wasn't the case. While ...And Justice For All was ruling the record racks back home, the quartet was off touring Europe, where bassist Cliff Burton had died just three short years ago. "I actually didn't know you could spend that much time touring Europe,"

drummer/songwriter Lars Ulrich said. "We did about 50 shows there. We even found a few places we'd never been before, which is always fun."

The three-month trip, however, meant that Metallica missed much of the excitement their album caused back home. "Most of it we heard second-hand," Ulrich said. "I would've liked to have been here to sense a bit of what the vibe was. But at the same time, it might have been quite good we weren't here. For a band like us, it's better if we don't get too caught up in how many records we're selling and how successful we are. It's better on your head and your daily way of doing things to keep some of those things at a distance."

But Ulrich is quick to admit that he does have some concerns abcut sales. "It's too easy to say something like, 'Yeah, we don't care if the album doesn't sell one copy or 10,000 or 10 million," he said. "Anyone who tells you that — deep down, they're not telling the truth. But at the end of the day, the thing that matters is that you make a record that's completely yours from beginning to end — with no sacrifices, no compromises, no corners cut. You have to feel good about it. Then it's possible to take an interest in how it does without dwelling on it

and without it being like a product. In this case, we've sold 1.5 million copies on our own terms. That feels good."

...And Justice For All has done more than make money for Metallica, however. The album's success opened a door for all hardcore metal — call it speed, thrash or whatever — that didn't exist before. The Van Halens and Bon Jovis of the world have succeeded at the Top 40 level because their songs are full of hooks and their melodies are catchy enough to be radio-friendly. Essentially, they write pop songs that are played just a bit louder and with a bit more electricity than, say, a George Michael tune.

Metallica — and musical kissing cousins like Anthrax, Flotsam & Jetsam, Overkill and Megadeth — are a different story. Playing at dentist's drill speed and singing, in most cases, about gloom and doom, they represent a departure from the metal mainstream. That made their appeal limited, but not nonexistent. Since the mid-'80s, a disenfranchised audience - often described too easily as T-shirted, teenage males — craved a harder kind of music and embraced these groups. In many ways, this was the same kind of crowd that took to the MC5 and the Stooges during the '60s, and to AC/DC during the '70s - a crowd looking for aggression and sincerity in the music, not dressed-up melodies and moussed-up hair.

"We know certain groups out there figure, 'These are the current trends — Frow do we milk the market for the most we can get at the moment?" Ulrich said. "I think the music business nowadays is becoming such a fake thing, there's more emphasis on business than music. So I think a lot of people can relate when a band like ours come along. You can sense that part of the reason what we do works is we obviously follow our own instincts. A lot of people respect that; they know what to expect when a Metallica album comes out. They know it's the way we wanted it to be, not 75 percent us and 25 percent the marketing department.

"At the end of the day, a lot of people can really relate to the honesty factor. The main thing is it's very different from the current crop of Whitesnake and Motley Crue."

The goal, of course, is to get the music to as many of those people as possible. Until now, Metallica has been largely untouched by radio and by the mainstream press, even though the band have received many favorable reviews, and albums like Master Of Puppets have been million-sellers. Part of the problem has been tags like speed metal and thrash metal, which have probably done more to steer away potential fans than the lack of radio play.

"We've been a victim of rigid categories,"
Ulrich admitted. "A lot of the time, people
approach Metallica with a bit of caution. Once
they see us live or hear our records, they usually
come around. But until then Metallica is one of

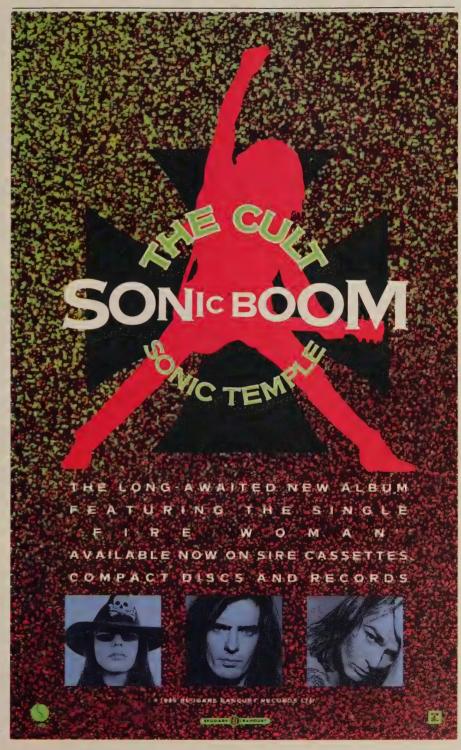
these bands they hear about and go, 'Hmmm... I dunno.' Our music has to be experienced before people make up their minds."

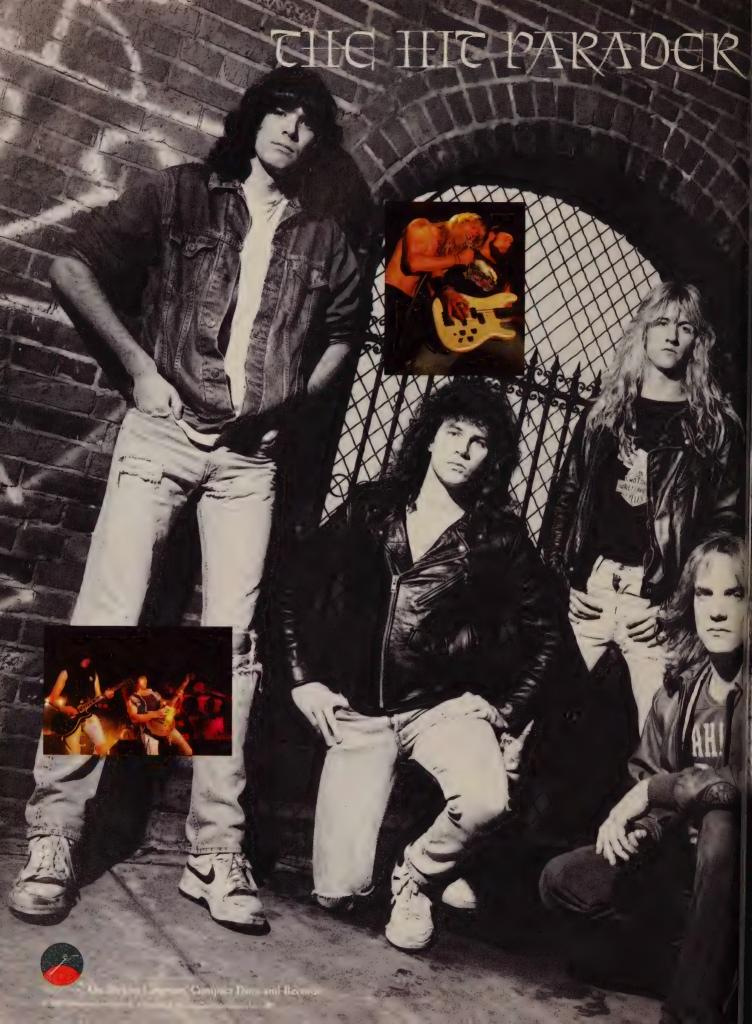
...And Justice For All has clearly attracted more fans to the group, and the album's success is just a confirmation to Ulrich and his bandmates that their ideas are worth fighting for

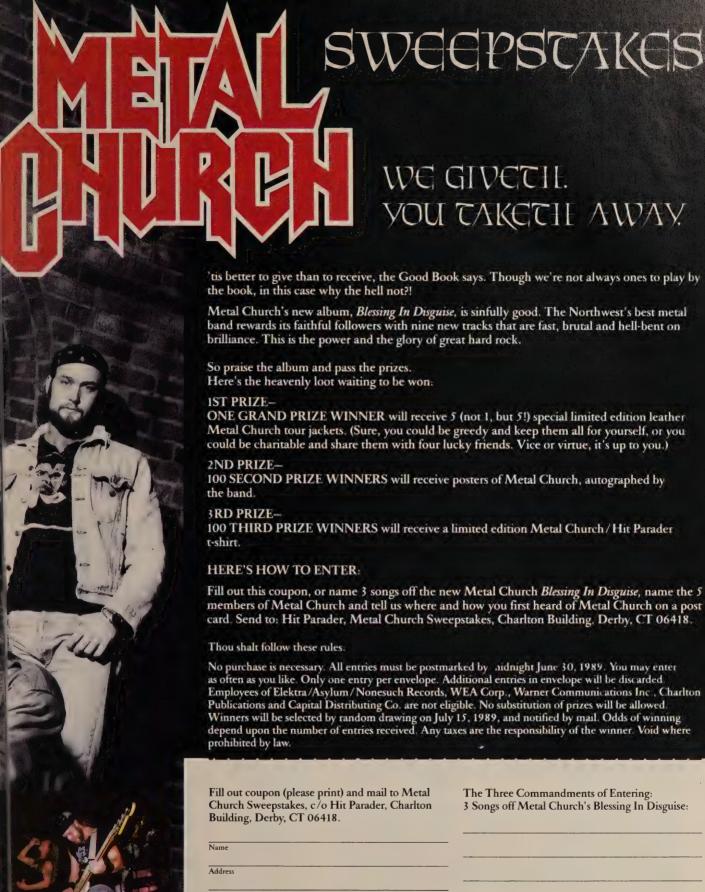
"A lot of people in the music industry never thought there would be a market for this shit," he said. "You know, I hate all these terms — 'market,' 'act.' It really makes you feel like a piece of product. But all these executives have sat there and said, 'Is there a market for bands

like this? Is this too much for people to handle?' And now, 1.5 million records later, they're sitting back and saying, 'Wait a minute. Maybe there is a market.'

"I try not to make it like a battle — us against the music business or us against the media. It's just nice to know that at the end of the day, some of what we believe in is still intact — that you can actually go out and sell records without really having to make compromises. I think that's the coolest part of all this. And maybe since we've been successful, there will be more of it in the years to come."







The Three Commandments of Entering: 3 Songs off Metal Church's Blessing In Disguise: City/State/Zip Metal Church are: Phone Where and how did you first hear of Metal



# Manowar

### by Adrianne Stone

The setting was ideal for the self-proclaimed "Kings of Metal". The Limelight, a renovated church in New York City, would truly be put to the test that evening when Manowar, the men who always play on "10", plugged in for their appearance at one of the Hit Parader Presents at the Limelight events: The gothic innards of the aging cathedral were lined with Manowar's massive wall of amps. Hanging from the ceiling was a huge lighting tress, which extended all the way to the stained glass portrait behind the stage.

Concerned about the potential shattering effect the band's sound might have on the stained glass backdrop, we voiced our fears to bandleader/bassist, Joey DeMaio. Joey gleefully responded, "Just think how cool that would look if we blew up the wall on video!"

The video in question was special live coverage of the evening's performance by the Japanese Broadcasting Company, to be shown on Japanese television. While special guests, Hang 'Em High, blasted onto the stage before their native Gotham City crowd, Manowar's vocalist Eric Adams and the aforementioned DeMaio conducted an interview for the Japanese Far Eastern Network in one of the church's many anterooms. Located off the ladies' room, the TV taping offered several lucky female fans the chance to view their idols up close.

"Oh my God!" shrieked one. "Look at Joey! He's so much smaller than I thought!" It should be noted, however, that although DeMaio and Adams might appear slight up close because of extensive workouts and a strict diet, when they're in full leather n' fur regalia onstage, their well-developed physiques rival that of anyone seen on Saturday morning wrestling programs.

Immediately after their interview (during which Eric was asked to hit his high note, frightening many a girl in the nearby toilets in the process), the foursome sequestered themselves in their dressing room to pile on the "Conan" garb and gear up for their "take no prisoners" performance. The soaring orchestral theme from The Ten Commandments which had been playing over the club's P.A. ceased, only to be replaced by Chinese torture music.

"Why do they have to play that shit?" a young, leather-bedecked fan complained. According to the band, the forty-five minutes of twangy Oriental tones are meant to make the fans so angry that they're even more revved up

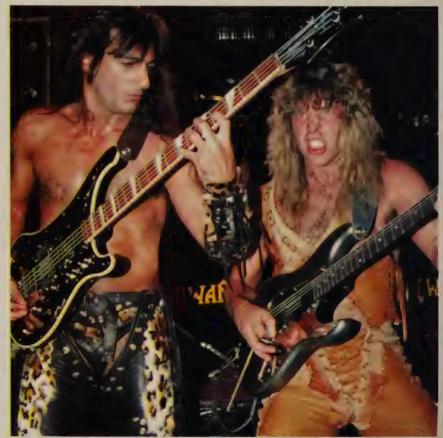
to see Manowar.

Actually, this psychological manipulation was unnecessary. Wowing the audience with such tunes as Manowar, Fighting The World, Kings Of Metal, Kill With Power, Heart Of Steel and Hail And Kill from their six-album catalogue, the band pulled out the stops in a near-orgiastic release of metallic mayhem. Drummer Scott Columbus made the use of a mechanical drum machine obsolete with his powerful percussion attack; new guitarist David Shankle (who's replaced Ross the Boss) provided a competent melody line; DeMaio engaged his followers with a speed solo, metal bass version of the classic Flight Of The Bumble Bee, and Adams had the audience in thrall with his operatic vocals.

Throughout, majestic metal/warrior themes rivetted the crowd, rendering them spellbound by the bombastic blast of high-decibel deathtones. Yet one particular incident stood out most in the minds of many a young male fan that night. Near the show's end, Adams announced, "We have a friend who came down

to see us," brought a fetching mini-skirted female onstage, then proceeded to stick his tongue down her willing throat. DeMaio, following suit, lifted her up by the crotch and swung her around his body as if he were the hunter and she, the slain prey. The onstage ravaging was greeted with much chauvinistic hooting and applause, as if the males in the crowd were offering approval for the band's seeming "rape, pillage and plunder" demeanor. (Not to worry, gals. The only part of you which needs to be guarded at a Manowar concert are your eardrums — even Joey admits to donning a pair of plugs to protect his hearing.)

Despite the macho demonstration, Manowar's performance was a combination of all the best elements of power rock. The Japanese, it was later revealed, were mesmerized by the spectacle broadcast on their TV screens. America has yet to view this barbaric splendor nationally, but this quartet is currently storming into clubs cross-country. You have been officially forewarned.



Manowar's Joey DeMaio (left) and David Shankle: The real men of metal!

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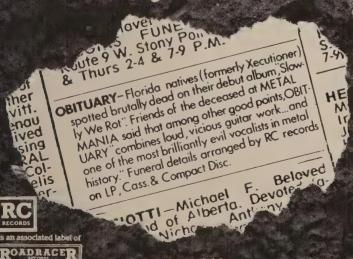
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# Rage Meliah Rage

# Boston Thrashers Land Major Label Deal For First Album.



Meliah Rage (I. to r.): Mike Munro, Tony Nichols, Stuart Dowie, Jesse Johnson, Jim Koury.

## Winston Cummings

Life ain't easy if you're a Power Metal band. Usually, the major labels won't even give you the time of day unless you've spent years packing clubs, releasing demos and recording low budget, independently-released LPs. But somehow, Meliah Rage have avoided the pitfalls that bands of their ilk usually endure. In fact, vocalist Mike Munro, guitarists Tony Nichols and Jim Koury, bassist Jesse Jonson and drummer Stuart Dowie are proud to state that they just might be the first Power Metal band to have their debut LP released on a major label.

"I think we're the first band to pull that off," Nichols said. "It seems that most of the time the majors don't want to touch a band like ours until they've developed a real strong cult following through live appearances and indie albums. But when the people at Epic Records heard us, they said they didn't want to wait; they wanted us to sign with them right away. We weren't gonna arque, that's for sure."

Judging by the material on the band's debut disc, Kill To Survive, the folks at Epic made a wise choice. Meliah Rage are fast, powerful and nasty. Yet they play with musical skill far beyond most of their Power Metal brethren. On tracks like Enter The Darkness, Bates Motel and Impaling Doom, these guys prove that a band can play with power yet still maintain their artistic integrity.

"A lot of the stuff that's out there right now is just noise." Nichols said. "We like to think that we're a little more musical than that. Mike can really sing, and everybody in this band can play their instruments. We've all had a lot of musical training, so it's not like we picked up our guitars last week. I have two years of piano and two years of music theory behind me, and believe me, that background makes a difference in your music. We're not saying we're better than most of the other bands out there just because we know what we're doing, but if people listen to our music, we hope they'll say

The story of Meliah Rage began in Boston in 1985, when Nichols gathered together several high school buddies to jam around on some tunes he had written. Soon the band's lineup got pared down to its current contingent, and after assuming the name Meliah Rage (which, by the way, is taken from the Meliah Indians, who used to smoke opium before going into battle - putting themselves in a "Meliah rage"), the group hit the thriving Boston club circuit. It was at that time that Nichols was offered a job with another Boston-based band, Gang Green. He joined the skate-punkers for six months, helping the band record their LP, You Got It. But all the time he was in Gang Green. Nichols kept in contact with Meliah Rage, and when Gang Green gave him an "us or them" ultimatum, he decided to return to Meliah Rage.

"It wasn't really a tough decision," he said. "This band was in my blood. Those guys were alright, but I knew who was going to make it in the future — and it was Meliah Rage. I could tell from the music we had gotten together that we were gonna do things no other band had ever done - and getting a major label deal with our first album was just the start."

The trick now for this metal-mad fivesome will be landing a tour on which they can showcase their sonic skills. They know that their kind of music isn't designed for the megaarenas of America. So unless fate once again hands them a trump card, they'll probably be hitting the club circuit both here and abroad very soon.

"We're not gonna change our style just because we have the album out," Nichols said. "We're not gonna cut our hair or start dressing up and wearing makeup just to get a big tour. We're a sneakers, jeans and T-shirt band. Metallica showed that a metal band doesn't have to look like a bunch of goofballs to make it, and we're here to prove that they're right. It would be great if a group like that asked us to go on tour with them, but we're not looking for favors. We'll do what we have to do to make it — but we will make it, one way or another."



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# POISON Fallen Angels

**Open Up And Say Ahh** Goes Quadruple Platinum For Pennsylvania Quartet.

by Rick Evans

t was photo time for Poison. Once again Bret Michaels, C.C. DeVille, Rikki Rockett and Bobby Dall had to take time off from their hectic touring and recording schedule to walk before the bright lights and have their images recorded for posterity (or at least for the eyes of their ravenous fans) and they were none-too-happy about it.

"Alright, let's get it over with," DeVille yapped in his high-speed Brooklyn accent, pushing back his trademark mop of hair into a new-wave pompadour. "I really have got better things to do," he added. "Don't you think there are enough photos of us already? Tell you what — you can take three photos, then I'm gone."

As soon as C.C. split for parts unknown, Michaels entered the room, looking every inch the Rock God. His makeup was perfect (including just a touch of red lip gloss) and his long blond tresses were perfectly coifed. Unlike his tempestuous guitarist, Michaels seemed resolved to his fate. "This is part of the job," he said matter-of-factly. "The fans want to have new pictures of you, so you give the photographers a little time every few months and they get your picture all over the world. It's a great system."

When Michaels' time under the lights was finished, he was soon followed by the eventempered Dall, who calmly stood and posed as the shutter clicked away. Unlike his two bandmates, Dall restrained himself from hamming it up for the camera, forcing the frustrated shutter jockey to verbally assault him with inspiration. "C'mon Bobby, smile," the photographer urged as Dall stood stonefaced before the camera. When a weak smile crossed his face the lens clicker uttered a not-so-sincere "thank you."

Last but not least was Rockett, who bounded into the room like a thoroughbred about to enter the Kentucky Derby. Full of energy (or at least



Bret Michaels: "This is part of the job."

Neil Zlozowe

full of something), he exuded an enthusiasm that even being last at a photo shoot couldn't diminish. "Hey, this is fun," he said with a laugh. "I love it when the camera's on me. When you're a drummer — who's usually stuck at the back of the stage — it's great when you can be the center of attention."

And therein may lie the secret of Poison's success — four distinct personalities that blend together to form one of the most charismatic units currently inhabiting the rock world. With sales of their first two LPs (Look What The Cat Dragged In and Open Up And Say Ahh) now passing the six million mark and their first headlining tour packing arenas from Los Angeles to London, this West Coast-based quartet have emerged as one of the most successful bands of the late '80s.

Unlike virtually every other group in rock history, however, there is no single focal point within Poison's. Sure, Michaels — the blond, good-looking lead singer — enjoys more than his quota of media and fan attention. But perhaps not since the Beatles has a band featured four individuals who so equally share the public spotlight. The guys in Poison wouldn't want it any other way.

"We've always been brothers," Michaels said. "That's how we survived the rough times a few years ago, as well as the good times today. It's real important when you're on the road and living on a tour bus for so long that you get along real well. Sure, we have our fights like any brothers would. But if anyone ever tried to get between us, they'd find out exactly how close we are."

"We each have our own way of doing things, but we're each there for the other guy if he needs us," Rockett added. "We like to laugh and have fun, but we all have our serious sides too. We've been put down by some people because of the way we look and the way we act sometimes, but we know who we are. We're real comfortable being Poison. There's no false act here about how well we get along. With us, what you see is what you get."

As Rockett pointed out, a seemingly endless stream of criticism has been directed at Poison, ever since they first appeared on the rock scene. Much of that stems from the group's outwardly cavalier attitude towards sex and the other benefits of the rock and roll lifestyle. At the start of their current world tour, the boys actually had their press agent release a letter stating that they were installing a condom machine on their tour bus. And Michaels has often said that to him safe sex means "not falling out of bed" while in the middle of the act.

"We don't tell people how to live their lives and they shouldn't tell us how to live ours," Michaels said. "Yeah, we're aware of AIDS, and we know that talking about casual sex isn't the thing to do at the moment. But we don't care. People take things too seriously. We're not telling kids to go out and live like we do. But we don't want other people telling us that we've got to be examples for them either."

One example Poison certainly can set is how to emerge seemingly from nowhere to grab the rock public around the throat. Theirs is one of the most amazing success stories of all time — the tale of a band that went from being a local club attraction who recorded their debut LP for only \$23,000 to a group that grossed an

estimated \$10 million in 1988.

"I'm not gonna say we're the same guys now that we were then," Michaels said. "If we haven't grown and changed a bit, I'd be worried. But I think we've changed for the better. The money we've made hasn't been spent on big houses and fancy cars, at least not all of it. Most of it has gone right back into the band, to make sure the stage show is the best it can be and that the next album will blow people away. That's the secret to Poison's success. We've been lucky, yeah. But we're talented and smart too, and nobody should forget that."

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I completely agree that Nikki Sixx and W. Axl Rose are of superior musical skills. I would happily bear 38 of Nikki's children if he asked me to, but the point is that Nikki and Axl aren't concerned with living on the edge. It's just something that they do naturally and it doesn't make them any less than the great musicians they are. Nikki is nothing less than the BEST writer, bassist and the most gorgeous and sexy man alive. There is no doubt that Mr. Sixx is one of the most brilliant men in the world of music. Anyone who can't be happy for a man who overcame heroin can stick corncob up their butts, because Motley Crue is the BEST metal band EVER to breathe air.

Amy Micelli Durham, NC

Heavy metal rules. I love anyone from Def Leppard to Metallica. Nothing's ever gonna change me! I'm tired of everyone putting heavy metal down. Everyone at my school calls my friends and me "devil worshippers" and sometimes "sluts"! It's not true. I wish everyone would leave heavy metal alone!

> Dana Orange, TX

Alright, Dave — what the hell? I am a hardcore Megadeth fan, but can't you hang on to any of your bandmembers? Oh, by the way, Dave, Metallica blows you guys off the stage!!

Jeremy Kerner

I have been listening to Poison and Bon Jovi heavily for the past couple of months. The other day, I got ripped and listened to Black Sabbath. I used to be a total Black Sabbath fan. Listening to Sabbath was like having sex — it was great! So everybody, wake up! Sabbath rules!

#1 Sabbath Fan Desmon Riot Wretched Soul

Thanks for the article on D'Molls in the March '89 issue. They are the next rock band to hit it big. They have been compared to Poison, Motley Crue and Ratt, but they really are in a musical league of their own. I was fortunate enough to see a show and got backstage to talk to them. They also took pictures with me and were very courteous and respectful. I've seen Billy Dior several times on the strip (at the Rainbow and the Troubadour) and he's always been very nice to me. I'd just like to say to all headbangers, if most of your favorite bands were as cool and down-to-earth as D'Molls, maybe people would enjoy you more than when you walk down the strip with an attitude.

Number 1 D'Molls Fan K.K. Covina, CA



D'Molls: In a musical league of their own?

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Kix: Rip-offs or rock and roll originals?

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### Mechanics of Metal "Publications

P.O. Box 162 Dept. E Howard Beach, N.Y. 11414

We just finished listening to Kix's Blow My Fuse and we haven't laughed so hard in a while! Cold Blood and most of the second side are the only tunes worth having on the turntable. They sound like Motley Crue, but a slight influence is better than blatantly ripping off every group in existence. Red Lite, Green Lite is Zeppelin's Communication Breakdown in disquise. Get It While It's Hot is EXACTLY like Shake Me by Cinderella - even the solo and plot of the song. The beginning to No Ring Around Rosie is a duplicate of the intro to Welcome To The Jungle by Guns N' Roses. Don't Close Your Eyes is a ripoff of Aerosmith's Dream On or Motley Crue's Home Sweet Home, take your pick. Finally, Piece Of The Pie is exactly like Tear Down The Walls by Poison, or any Poison song for that matter. And you can hear Motley Crue throughout any song, no matter what! The clincher was when I read them say in your magazine that they didn't copy anything and the album was totally original. Unless they're idiots. Kix should've realized that their music rips off a dozen different bands! Kingdom Come and Kix should get together and form a band called RIPOFF. I was starting to like Kix, then I listened to their albums. Hit Parader, please print this letter so Kix can use their talent to create some original music.

Chris Martineau and Bryan McMillan

Although I'm not anti-heavy metal, I DO think there is something psychologically wrong with any guy who wants to have long hair (and in some cases wear makeup) like a girl. I figure they're all going through some kind of homosexual panic. I can just picture these guys at the local beauty parlor having their hair conditioned or ordering the newest shade of eyeliner from "Avon calling". Next thing you know, they'll be painting their fingernails and shaving their legs, too. C'mon guys, what are you ashamed of — your manhood? Concentrate on body building and a few other ways to develop your manhood instead of growing your hair long and stressing your feminine qualities. And to all you girls who think guys with long hair are sexy... THINK AGAIN. You really don't wanna go out with someone who looks like he's your sister, do you? Believe me, feminine on men ISN'T sexy!!!!

> Someone Who's Not Impressed With "Girlish" Men U.S.A.

This is to Skid Row:

Hey guys, I just saw you open for Bon Jovi in Dallas. I have to admit that before the show, I was disappointed that I'd have to sit through another band's set for an hour. But after the first song, I was in shock. You were incredible and you blew my shit away! You're very talented and very good-looking. I apologize for

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thinking of you as amateurs. The day after the concert I bought your tape. I can't stop listening to it; it's a killer. Good luck. I love you all.

Brenda Texasbana, TX

They say you need balls to play heavy metal music. Has anybody ever played guitar with their balls? I would much rather watch goodlooking women like Vixen play good music than watch a guy and his balls play rubbish and sing about death. The world is depressing enough. Do people realize that if women had balls, we would all be gay?

> S. Roberts Cardiff, Wales

I'm an annoyed headbanger in Australia. I have a question that only Megadeth and Anthrax can answer. Why did you both book shows here and bail out at the last minute? I don't want to hear any bullshit excuses. Just understand that you're gonna lose a lot of real fans in Australia if you EVER book shows and then pull out again. People here support you. They buy your records and merchandise. So why don't you come down here and support the fans? Just ask Dio, Bon Jovi, David Lee Roth or Guns N' Roses. They'll tell you about how the Australian headbangers appreciated them, because they had good tours there. Maybe other popular metal bands like Metallica will follow their examples.

> David Lane Sydney, Australia



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COMING SOON . . . Guns 'n Roses, Motley Crue, Jimi Hendrix II



### Anthrax: Why won't they tour Australia?

I was really disappointed about Guns N' Roses' latest release. The Lies - specifically the acoustic material. Not only do they sound like a fuckin' old '60s Mamas & Papas, CSNY Flower Power piece of crap, but W. Asshole Rose's racist remarks on One In A Million are a total turnoff. If he has something against immigrants, let me remind him that immigrants are all people who left their birthplace somewhere else in the world to find a better place to live in America. That includes the Van Halen brothers, almost all of Whitesnake, Doro Pesch, Lars Ulrich and tons of others. Unfortunately, to anyone with W. Asshole's xenophobic Bumfuck, Indiana attitude, we would all fall into the category of "immigrants", because most of us are "individuals who can barely speak English.'' Well, I can speak English. And let me tell you, W. Asshole, you're another fuckin' redneck. If I lived in Indiana, I'd be ashamed of myself, because the state has produced not only assholes like David Letterman, Dan Quayle, Michael Jackson and narrow-minded bigots like Bobby Knight, but the worst of them all, W. Asshole Rose. Oh yeah, "W" is for "weenie-brained". It is a shame that geniuses like Duff McKagan have to share the stage with such a Ku Klux Klaner.

Truly Pissed Off But Proud Mayaguez, PR



# whitesnake

avid Coverdale prowls the crowded confines of the recording studio with the same energy he utilizes on the concert stage. He paces nervously as play-backs from Whitesnake's forthcoming LP roar through the studio monitors, he marches intently back into the panelled sound room to recut a vocal part he doesn't like and he hurls himself onto a nearby couch when his work is done. Yes, Coverdale is a man of intensity. But don't be mistaken for an instant. He loves what he's doing with a passion, and after years of trials and tribulations reaching his present stardom, he wouldn't change places with anyone.

"I do feel the pressure to make sure this is a great album," he said. "But I'm also very confident and happy about the band and about my life. I'm feeling healthy — which isn't that common for me — and the music the band is making is quite superlative. We have something to prove on this album, and we're very intent on proving it."

What Whitesnake have to prove is that the band as they're now constructed — vocalist Coverdale, guitarist Adrian Vandenberg, drummer Tommy Aldridge and bassist Rudy Sarzo — can form an effective studio unit. As has been well documented on these very pages, the Snake that we've grown to know and love during the last 18 months has never been in the studio together before. Thus, matching the multi-platinum success of the group's 1986 release, Whitesnake, is a challenge of the highest order.

"As long as I'm around, I think Whitesnake will sound like Whitesnake," Coverdale said. "I'm not trying to sound egotistical. But I made a good album before the lineup that was on the last LP got together, and I'll make good albums in the future. I'm not downplaying the contribution of the musicians who appeared on the Whitesnake LP, but I also know that some of them would like to totally downplay my contribution. One of my gifts has been to find talented musicians I can work with. Adrian Vandenberg, for example, is one of the best songwriters and guitarists in the world. If this version of Whitesnake can't come up with a superlative album, then there's something very wrong."

It will still be a few months before we discover just how successful these Snake-charmers have been in matching the group's brilliance. But all indications are that the band's new LP will closely mirror the blues/rock

# For Action

Coverdale & Co. Finish Work On Latest LP And Seek New Guitarist.

by Frank Carpenter



David Coverdale: "I do feel the pressure to make this a great record."

stylings that made their last vinyl venture an international smash. But, as Coverdale has learned time and again throughout his 15-year career, you can never count on the fickle taste of the consumer. Often, one year's superstar is next year's has-been.

Considering the time and effort Coverdale has put into building Whitesnake, however, such a fate seems unlikely to befall this rock and roll "League Of Nations." With Cuba's Sarzo and Texas' Aldridge laying down unmatched rhythms, and Dutch guitarist Vandenberg creating the perfect musical accompaniment for the rugged vocals of Englishman Coverdale, Whitesnake seem to be headed for a long, and profitable, stay atop the rockpile. Even the recent departure of guitarist Vivian Campbell — who left the band over a money dispute — can't derail this rock and roll machine.

"I've learned never to take anything for granted in this business," the ever-cautious Coverdale said. "I've worked with many musicians over the years — too many, in some people's estimation — and I've found out that you can never assume that things are going the way you want them to. It's just at that moment, when your defenses are down, that you can be hurt. I won't allow myself to be hurt again. I love the musicians who are in the band now, but if they somehow got a better offer tomorrow and decided to leave, I'd understand — or at least I'd try to understand. I want musicians in this band because they want to be in Whitesnake, not because they have to be."

It seems unlikely that any of Coverdale's other cohorts are ready to head for the rock and roll hills in the near future. With the promise of huge financial gains in the offing, any of these rock veterans (who have a combined total of 50 years in the rock wars between them) would be out of their heads to get going when the going was so good. After all, everyone except Coverdale missed out on royalties from the last Snake LP and have had to content themselves with salaries from the band's year-long trek. Now they want it all!

"It will be nice playing music that we've all recorded together," Sarzo said. "We enjoyed playing all of David's songs on the last tour, but there is still something special about going up there and playing songs that you were involved in right from the beginning. I went through something similar with Ozzy Osbourne when I first joined his band. We were playing songs that I had not recorded at first. Then, when I



Adrian Vandenberg (left) and Rudy Sarzo: They played their hearts out on the band's latest LP.

was able to record with the band, it made all the difference in the world. I feel that's how it will be with Whitesnake, too,"

"It was amazing to hear what these musicians were able to do with our material on the last tour." Coverdale added. "In the past, Whitesnake lineups have had keyboard players, and even one-quitar lineups. This time, we have the best sound ever. We still have keyboards, but the quitars are right up front, the way they should be. And nobody is stepping on anyone else's toes. There is so much respect in this band. That's why everything sounds so good."

Part of the reason Coverdale is so full of high spirits these days is that his mind is never at rest. While he's hard at work putting the finishing touches on the band's new LP, he's also contemplating the group's next world tour - the first in their long history on which all dates will be as headliners, from start to finish. A major tour of the Orient (where Whitesnake have been stars for a decade) is already lined up, and tours of Europe and North America are sure to follow. All in all, 1989 looks like it's going to be the year of the Snake.

"We're looking forward to getting back out there," Coverdale said. "We spent so much time on the road for the last album that we all needed a little rest. But we're rested now and we're ready to go. So just stand back and get out of our way. Whitesnake is coming through!"



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# Heavy metal S HRPPENINGS

by Andy Secher

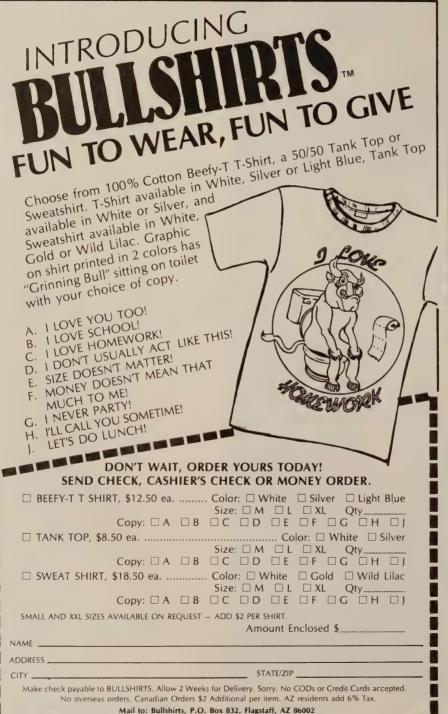
Guns N' Roses Slash says that the group's "bad boy" image won't limit the music they make in the years ahead. "Hey, we don't work at the image, it's just us being us," he said. "If we want to change directions a little, we've already shown we're not scared to do that. What is our musical style? We don't really have

any. We're just a pretty good rock and roll hand."

Are you getting sick of **Led Zeppelin** reunion rumors? Does anybody really care anymore? Well, 1989 represents the 10th anniversary of

the band's demise, and there's serious talk that Robert Plant, John Paul Jones, Jimmy Page and new drummer Jason Bonham (son of the group's original skinbeater Bonzo Bonham) will regroup this summer to test their creative capacities. If they can come up with solid material for an LP, the Zeppelin reunion will proceed at full speed. If they can't, the Zeppelin mothership will probably be grounded forever. "If we can't add to the legacy, there's little reason for us to record or tour," Plant said. "To all of us, the most important thing is never doing anything that could harm what Zeppelin created."

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Jon Bon Jovi and Richie Sambora: How are they handling superstardom?

How is **Jon Bon Jovi** handling superstardom? Word from insiders who've been dealing with Jon for the last five years is that he's not dealing with it too well. Apparently, Jon is so anxious to make sure his bandmates receive equal credit for the group's success that he's gone into something of a media shell, rarely speaking to anyone outside of the band's immediate circle. What impact will this have on the group's future success? Probably not much. But we all hope Jon doesn't turn into the next Michael Jackson, isolated in a world all his nwn

White Lion have begun work on their next LP. According to guitarist Vito Bratta, the disc will mine the same musical vein as Pride, the band's recent platinum-plus smash. "The kind of music people have heard from us is the kind of music we make," he said. "We're not gonna change anything around. If you liked what we did last time, you'll probably like what we'll have on the next record too — though I think the new songs are even better!"



Don Dokken: What's going on?

Sssshhhh! Don't tell anvone, but Dokken very quietly played six sold-out shows in Japan early this year to support their live LP, Beast From The East (which was Number 2 in the Oriental album charts at the time). This minitour occurred some three months after the group supposedly bid a not-so-fond farewell to the rock scene. Word has it that to say the backstage atmosphere was tight would be putting it mildly. "It was a very strange situation," one band insider said. "They needed some money, so they played the shows, but they didn't exactly go out drinking together afterwards."

Are problems brewing in the David Lee Roth camp? Rumors continue to swirl throughout the industry that a rift has formed between Diamond Dave and guitarist Steve Vai, and that the mercurial fretmaster is considering several alternate career options — including the guitar slot in Whitesnake. It's no secret that Roth wasn't pleased by the response his most recent LP and tour received, and he's considering making more changes in his band to give him even greater control over the group's future product.

Motley Crue bassist/songwriter Nikki Sixx still insists the band plans to have a second album out later this year, though that LP may be a bit of a shock to longtime Motley mavens. Called Motley Crue: The Ballads, the disc will feature eight new Crue compositions, showing the lighter side of the band's musical personality. "Everyone needs the chance to kick back every once in a while," Sixx said. "This is the perfect album for doing that. It'll be a little softer than our other albums, but it'll still be Motley Crue - kinda the best of both worlds."

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Poison's **Bret Michaels** has taken his band's recent ascendancy to superstar status quite well. In fact, Michaels decided the group's latest LP, **Open Up And Say Ahh**, would achieve quadruple platinum certification when the band recorded it a year ago. "We knew the fans would like it," he said. "We learned a lot from our first album and tour, and we put all that knowledge to work this time. I'm happy the album's done as well as it has, but I can't say I'm really surprised."



Scorpions' Matthias Jabs: "We will not wait three years to put out our next record."

The Scorpions have regrouped to begin work on their next LP, which will be recorded in America — a first for the Scorps. Though the band's last disc, Savage Amusement, failed to light up the sales tote board to the group's satisfaction, these Teutonic Terrors believe that they've still got the talent to produce another big LP? "We will not wait three years to put out this record," guitarist Matthias Jabs said. "Perhaps we waited too long between our previous two albums, and that didn't help our career. This time we want to work faster and create a great Scorpions' album."

The **Bullet Boys** had a tough decision to make a few months back. They were offered the chance to serve as the third act on an arena tour with Ratt and Britny Fox. That would have given them the opportunity to reach nearly a million fans during the tour's two-month stint. Their other option was to headline a club tour, generating a lot more income for the band. Their decision? Let's just say you should keep your eyes peeled for the Bullet Boys in a club near you!







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Ratt—Reach For The

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**CBS/Columbia House** 

by Rob Andrews

ark Twain once joked, "The reports of my death are greatly exaggerated." Much the same can be said for Ratt. Though many rock pundits gave them up for dead only a few months ago, these Rockin' Rodents have rallied their forces with a new LP, Reach For The Sky, and a tour, both of which have set their longtime fans into fits of musical frenzy. For vocalist Stephen Pearcy, quitarists Warren DeMartini and Robbin Crosby, drummer Bobby Blotzer and bassist Juan Croucier, this success comes as sweet vindication, proving once and for all that Ratt must be considered one of the most successful - and influential - hard rock bands of the decade. Recently we got together with Pearcy, Crosby and DeMartini to discuss Ratt's return.

Hit Parader: You must have heard the talk going around a few months back. How did it feel to hear people saying that Ratt had passed their commercial peak?

Stephen Pearcy: We've always been real lucky, in that we've always been able to avoid hearing or reading negative things about this band. We don't set out to avoid it, but we just never run into all those doom-sayers. Maybe we were just so caught up in writing the new songs and getting them recorded that we didn't have the chance to hear any of that.

Robbin Crosby: I didn't hear any of it either, and the reason was probably because we just weren't hanging out in the bars and clubs as much as we used to. I really don't think there was that much negative talk going on about us, but even if there was, we were probably all at home. That's been the big change in this band. We've changed our priorities a bit, and now all our energy goes into the band and the music. We're not partying quite as much as we used to.

**HP**: Ratt has kept the same lineup for the last six years. How have you avoided all the pitfalls so many other bands encounter?

SP: The biggest part is probably that we all really like one another. We also respect each other as musicians. If one guy wants to try something a little different, the other members of the band will give his idea a good listen. It was like that on this album when we wanted to record Way Cool, Jr. Some people outside the band thought we were crazy to do the song because it didn't fit into what they figured a Ratt song should sound like. But we decided to try it. It's that spirit of adventure, of being willing to try something new, that really keeps us strong and together.

Warren DeMartini: Each one of us has a role within the band and we're very happy to fill



### **Sky High**

Party Hearty Quartet Reach For The Sky With Latest LP & Tour.



Stephen Pearcy: "We've always been able to avoid hearing the negative things people say about us."

#### 

that. There isn't one guy who wants to step in and write all the songs or become the producer. That's the problem in some bands. Here we're all equals, and we're very happy that way.

HP: At the moment, you're on tour for the first time in two years. How long did it take to get your "road legs" back?

RC: We did things a little differently this time.

Instead of just getting out on the road in America, we went over to Japan first. It was a good idea because not only did we have a great time, we had the chance to really get in a touring mood right away. When you're in a foreign country where you don't speak the language, you tend to really draw close as a band. That was great for us. The Japanese tour really got us off on the right foot.

SP: Usually after about a week, you forget that you've ever been off tour. Being on the road is something that becomes a habit. You develop patterns that you fall into as soon as you get back out there. It takes a certain mind set to exist on the road because it can be tough. You don't get that much sleep, and you're always on the move, but we love it! So far things have been going really well for us. The crowds are terrific, and the band sounds great. What more could we want?

HP: Is it hard for you to believe that six years have passed since Round And Round first put Ratt on the rock and roll map?

RC: In this business, it's real hard to maintain your popularity for a period of years, and we consider ourselves very fortunate. It is a little hard for us to believe that so many years have passed since the first album came out, but the fact that we're still here and still going strong proves that all the people who said we wouldn't last were crazy. We get a lot of satisfaction from the fact that we've done pretty well for ourselves over the years.

SP: During those six years, we've gone from being the "influenced" band — where everyone said that we sounded like Aerosmith - to being the "influencers" — where everyone says the young L.A. bands sound like us. That's kind of interesting, because we haven't really changed our style at all. But we take it all as a compliment. We're very proud if we have managed to become an influence on other bands. It's great to walk into a club around town and see group's who've obviously picked up on what we've done.

WD: I don't think that anyone can really sound like us, just as we never could or did sound like any other band. We really have a unique group of people in Ratt. We're very special.

HP: Is playing and touring still as much fun as it was in the beginning?

RC: Yeah! What could be better than traveling around the world and having a great time wherever you go? The strange part for us was coming home and hanging around L.A. for a few months, as we did early last year. Some of us didn't even have homes to stay in. We're rock and rollers to the core. We only feel really at home when we're onstage or on the tour bus. That's what our lives are all about.

SP: We've talked about how we've settled down a bit more in our personal lives, but Robbin's right. For now, Ratt is our lives, and that means tours, hotels and dressing rooms. Nothing else enters into it. But we love doing that. I don't think we'll ever grow tired of it either. Hey, they'll have to drag me offstage in a wheelchair someday to get me to stop rockin'.  $\square$ 



Juan Croucier: Don't worry. We'll get around to interviewing him sooner or later.



ey, have you heard the latest news? Axl Rose died in a bizarre gardening accident last week! Or maybe it was Slash. No, wait a minute, it can't have been Slash because he OD'd twice last month on Flintstones chewables. So it could have been Izzy. Hold on, it couldn't have been Izzy because he was last seen alive and well on Hollywood's Melrose Avenue selling stale Girl Scout cookies to senior citizens.

Just kidding!! But there are some of the nutty **National Enquirer** type rumors that seem to float around every day about Guns N' Roses. Actually, some of the off-the-wall stories you hear are true, but by now, they've lost some of their original shock value.

With all of the attention on Guns N' Roses' "bad boy" image, people often overlook their music. Look at what Guns N' Roses have done for the industry. How about the kick in the butt they gave radio because listeners kept requesting them, so GN'R filled the airwaves instead of Huey Lewis clones?! You've got to admit, whether you like the band or not, they've sure made the last year interesting.

Hit Parader: Why did you decide to release an EP like Lies?

Duff McKagan: This band thrives on a cult following — you know, word of mouth and stuff like that.

Slash: It makes the kids feel like you're more "their" band.

GUNS N' ROSES

# Walk On The Wild Side

Self-Destructive Quintet Plan Next Career Moves.

by Abbie Kearse

HP: Do you plan out your live shows, or are they totally spontaneous?

Slash: When we rehearse a set, we just play a bunch of songs, one after the other
— that's how we rehearse. Then we go out and try to make a show out of it.

DM: We have a set list onstage but it's more like a song list. Like which one do you want to do now?

Slash: Yeah, it's like a reference sheet. Sometimes I look down at the set list and I don't see two or three songs listed. So I start out the song that I thought was next, but it turns out it was the fourth or fifth, because I looked at the list too quick. Shows are real off the cuff.

HP: How do you decide what cover songs to do, like Mama Kin?

**DM**: In New York, for example, if it's a real good crowd we'll do *Whole Lotta Rosie* and *Nice Boys Don't Play Rock And Roll*, but if it's just an audience in Toledo, where they liked it but they're not jumping off the balcony, we'll play your basic *Mama Kin*.

HP: Why did you decide to edit down Sweet Child O' Mine for radio airplay?

Slash: We weren't too proud of editing one of our songs purely for radio purposes, but we finally broke down and did it anyway at the request of our record company.

We figured, if it will make that many more people aware of us who normally wouldn't be, then cool.

HP: How do you feel about what the group has accomplished?

Slash: Well, we're headlining places that I remember Aerosmith and AC/DC headlining when their best albums came out. And we're playing those places now. It's a trip!

HP: It's kind of amazing what you guys have done.

Slash: Yeah, I don't think Bon Jovi would have lasted in the circumstances we had to deal with. It was a breakthrough for us to get accepted as a hard rock band, instead of just being some fly-by-night "glam" band. I appreciate the fact that we don't get looked at as sort of a mock rock band, you know what I mean — the fact that people like us for what we are and accept us for that, even though they might think we're a little bit ill-behaved. But that's OK.

HP: What about the band's image? It seems that your fans can really relate to you. Slash: A lot of bands, especially nowadays, work too hard at creating an image too distant from the people who listen to them. They start to look so plastic and unreal that the fans think they couldn't actually get close to these people that they're listening to. With us, we are more accessible — we're there for the people that are there for us

**DM:** Most bands these days are all preconceived. It's like, "Well, we're going for this Whitesnake type of thing or Bon Jovi type of thing."

HP: It's almost like they forget about something called "the music"

Slash: Yeah! It's like a new car or something. It comes out and it's nifty, and then another model comes along next year.

**HP:** So what do you think about all the bands that are now coming out with the Guns N' Roses look?

Slash: I don't pay much attention to that kind of stuff. They say imitation is the best form of flattery, but it's not something I want to pay attention to and be monitoring.

HP: Does it bother you when you see a guy wear a hat like yours?

Slash: In a way it does. It's like, what the fuck — what are you doing?? It's a good enough compliment just for somebody to say "Your music is great" or "I enjoy your band". To walk, talk and dress like me is taking it a little far.

**HP:** How have things changed now that the band's had such great acceptance and success?

Slash: Things have changed in some ways and in other ways we haven't changed. The world's whizzing by and time is going on and everything's expanding, but we're still five kids that just basically like to play. Although there is this whole corporation now, this Guns N' Roses industry with merchandising and concerts and tickets.

HP: Are you going to come out with a lunch box next?

Slash: No, no lunch box!

HP: Remember when Kiss did that?

Slash: I hated that when they started selling folders and stuff like that.

HP: What about your lifestyle — has that changed?

Slash: I really don't know, because I basically have been living with the band so much that when we're off the road I don't know how to function. You know, I get sort of lost.

DM: I don't see any of us really changing.

Slash: I mean, you can stay in the most expensive hotels and you can be a huge rock band and have a lot of fame and recognition and all that stuff, but when you get into the rooms, toilet paper is still toilet paper.

DM: And all that goes along with it!

Slash: Yeah, so it's not that big a difference. The only thing that changes is your mental attitude. But you're just one guy in the middle of millions of people; you're not that different from anyone else.  $\Box$ 

Abbie Kearse is the host of the "Rock Report" and a music correspondent for the NBC Radio Networks.

# Hangin' Out With... YOUNG L.A. ROCKERS

For the last decade, Los Angeles has relgned as the capital of heavy metal. From the rumblings of Motley Crue and Ratt in the early '80s through the latest sonic efforts of Brunette and the Bullet Boys, L.A. has produced a seemingly neverending string of top-flight metal action. We figured now was as good a time as any to let you in on the latest crop of El Lay hotshots, so we did some hangin' out with the city's young metal rockers.

photos by Annamaria DiSanto



They're currently in the recording studio working on their second LP.



Junkyard
Breaking the L.A. "pretty boy" mold.



#### BRUNETTE

Pop/metal masters looking for a big career break.



# DEF LEPPARD SPEAK OUT

#### A Brief Vacation Restores Energies Of Multi-Platinum Rockers.

At the start of this tour, our goal was simple. We wanted to play in every city we could. If we had played that city for one night last time, we wanted to play it for two nights this time. If we had played it twice last time, our goal this time was three nights. Things started out a little slower than we expected, but we did achieve our goal.

-JOE ELLIOTT

We're so boring. Fans always want to know what exciting things we do backstage or after the show. The sad truth is that usually we just pack up our things, hop on the bus and go to sleep. We're not the kind of rock stars most people think of when they imagine the supposed "rock and roll lifestyle." Hanging out with us when we're not onstage is a sure cure for insomnia.

-- RICK SAVAGE

This is the first tour that I've done totally sober. I feel so good now. I just decided that the time was right for me to give up drinking. Before, I felt there was an obligation to live and act a certain way 'cos I was in a rock and roll band. But now I've grown up a bit and I'm a better musician, and a healthier person, for it.

-PHIL COLLEN

About the biggest change in my life is that I don't have a place to wear my watch now. Other than that, my life is the same as ever. There were some questions in other people's minds about how I would be able to play on this tour, but I never had any doubts. I always felt very confident, and the support the other guys gave me was all the help I needed. I'm not saying that things are just the same as they were before, but they're not as different as most people think.

-RICK ALLEN

The tour went amazingly well. But I guess the dues we paid over the last four years more than made up for that. We were owed a little time without a major catastrophe.

-STEVE CLARK

I'm looking forward to taking a little rest. No matter how much you love playing music, after a year or more on the road you just want to relax for a while. But we won't stay away too long, that I promise. We learned our lesson last time. We definitely lost some momentum by taking so many years off between albums. Now that we've got that momentum back, we're not about to lose it again. We just want to take off enough time to relax and make the fans hungry for us.

-JOE ELLIOTT

Putting together the Hystoria video was a scary experience for us. We

had to watch some footage we hadn't seen in years, and we couldn't believe how bad we looked. In some of those old clips, it looked like somebody had attacked our hair with egg beaters. It's nice to know that we've survived in this business for so long and that we actually look better today.

—STEVE CLARK

The crew gets most of the women. We don't.

-RICK SAVAGE

Definitely one of the highlights for us this time around was having the album reach Number 1 in America. **Pyromania** never reached that level because of, what's his name? Oh, yes, Michael Jackson. But **Hysteria** made it all the way to the top and that was wonderful.

-RICK ALLEN

It's nice that **Hysteria** has now sold more copies than **Pyromania**, but that doesn't mean it's a better record. We knew all along that this was a good record, and if it sold seven copies or seven million, we wouldn't have changed our minds. The key to making this album was to just write music that was challenging for us. We didn't want to simply do what we knew we could do. We wanted to push ourselves.

-RICK SAVAGE

There are nights onstage when you just don't feel like playing a certain song. That's why we keep changing the set; it keeps things interesting for us. Some songs, like *Bringing On The Heartbreak*, really become difficult after a while. That's why we try to change it around. We know the fans want to hear it, and we want to play it for them. But it doesn't say anywhere that we have to play it note-for-note off the album.

-PHIL COLLEN

We've actually laid down a few new tracks for the next album. When we had a break from the tour a few months back, we went into the studio to record them. Whether they ever make it onto the album we don't know. But we've been doing a lot of writing on the road this time — which is a first for us. We've rather enjoyed it.

-STEVE CLARK

We're the same people we've always been. I find it very funny when people come up to me and expect me to act like some sort of movie star. Hey, I'm just Joe from Sheffield, England. I'm a guy who's loyal to his girlfriend and loyal to his friends. We haven't let any of the success we've had go to our heads.

-JOE ELLIOTT



hings have certainly changed for Motley Crue. No. Nikki, Vince, Tommy and Mick haven't given up playing some of the nastiest,

naughtiest rock and roll around — in fact their music sounds better than ever. But as they release their latest vinyl venture, **Dr. Feelgood**, this legendary L.A. quartet show unmistakable signs of growing up. Their music displays more maturity and polish than ever before. But more importantly, the band has permanently (we hope) put aside some of their life-threatening tangos with the demons of drugs and drink. Recently we hooked up with Nikki Sixx to discuss the band's evolution from "bad boys" to "metal men", as well as what the rest of the year holds for the Cruesters.

MOTLEY First LP In Two Years Proves Motley Men Still Have What It Takes. Secher

Hit Parader: Motley Crue seem to have developed a very different attitude towards both their lives and their music recently. Why?

Nikki Sixx: We're living on pure, real-life adrenaline these days. We look forward to going all-out when it comes to the music and to just living every day to the fullest. We're all approaching life with clear heads, and what we've been able to accomplish that way is just incredible. We're as amazed as anyone, believe me. It's like we say on the new song Kick Start My Heart, which is just about getting off on life. It's kind of weird — just your typical speed metal love song. But it's so full of energy and life, and that's the way the band is these days.

HP: Tell us about some of the other songs on the album.

NS: There's one called Slice Of Your Pie, which I think is pretty self-explanatory. We may have grown up a bit on this album, but most of our subject matter is still pretty down-to-earth. There's another song in pretty much the same vein called She Goes Down, which is really wild. Then there's Get It For Free, which is about a girl who sells Bibles door-todoor, but she's really not selling Bibles, if you know what I mean. Then there's Rodeo, which is about life on the road,



Motley '89 (l. to r.): Mick Mars, Nikki Sixx, Vince Neil, Tommy Lee.

and another called Without You, which is about Tommy and his wife Heather, I only hope we get to release all these songs. We recorded 17 of 'em, and obviously not all of 'em are gonna make it onto the album. But I'm sure they'll all pop up sooner or later. In fact, we may have a big surprise for the fans.

**HP:** What kind of surprise? NS: Well, I don't want to get anyone in trouble by saying this, but there's a good chance we may have two albums cut this year. We have so many great tracks, and since we're contractually prohibited from releasing a double album, we may just release a second LP a few months after





the first one comes out. We'll have **Dr. Feelgood** out any day now, then we may release an album with most of our new ballads on it called **Motley Crue: The Ballads.** But it may be too early to count on that. We'll have to see how well this one does before we talk about releasing a second album this year.

**HP:** Tell us about some of the ballads you've written.

NS: There's one called Time For Change. which is about world peace. But I don't know if I should have used the word "ballad" before. These songs are real kick-ass, Zeppelinish slow songs. We may call the album Motley Crue: The Ballads, but I don't want anyone getting the idea we've wimped out in any way. I mean, just imagine if Zeppelin had put out an album with only things like Stairway To Heaven and Over The Hills And Far Away. That would have been an incredible album. We might try to do something like that. I'm convinced the headbangers out there would like to kick back every once in a while - we all have different moods.

**HP:** What about cover tunes? It seems like it's more or less a band tradition to have one on each album.

NS: We're not doing any this time. I guess our songwriting is so strong that we just don't need to do a cover. I think it's great when a band like ours can play a great old rock tune, but with 17 tracks ready to go, we can't afford to waste any space on an album. We're fighting to get all our new songs heard.

**HP:** You use the word "we" when you talk about the group's songwriting. But don't you handle almost all that on your own?

NS: We're all writing together. Mick has really been writing a lot. What'll happen is he'll come up with some ideas — some great riffs → and I'll take 'em and turn 'em into songs. But we're all collaborating on the songs. I'm doing all the lyrics, as usual, but this album is a total band effort in every sense of the word.

**HP:** Image has always played a big role in Motley Crue's success. Are you ever concerned that the band's music isn't taken as seriously as it should be because of that?

NS: Let me just say that this time around, we're following what Aerosmith said a long time ago — we're just letting the music do the talking. We don't care what the stage is gonna look like, we're not concerned about what we're gonna wear and we don't care about fuckin' MTV or the charts. The only people I care about are my three rock and roll brothers — the guys in this band. This album is gonna knock people on their ears. People are gonna hear it and say, "These guys have



Mick Mars: His guitar work is more prominent than ever on the band's new LP.

really been into it." This isn't just another album to us — I'm hungry, like I was back in 1981. We want to show everyone that Motley Crue is a great rock and roll band.

HP: How do you feel about the success of young bands like Guns N' Roses? NS: I wish 'em all the best. I'm really happy that they've come along and become the new "bad boys of rock." We're not boys anymore - we're men. We're a different band than we were in 1981. We've grown up over the last few years, and that shows in the music and in the way we live our lives. Hey, a band like Aerosmith proved you can grow up and still kick ass. I'm really thrilled to see bands like Guns N' Roses and Poison come along and play some great rock and roll. I love 'em. But that's just not where I'm comin' from. We've just finished our fifth album and we're punching in on a ten-vear career in this business. It's a different world for us than it was when we started out.

**HP:** Is it scary to realize that you've been playing rock and roll professionally for ten years now?

NS: Nah, it's cool that I've survived that long. Hey, I'm the guy who's lived long enough to read his own obituary printed in some sleazy paper. It's not scary at all, because today I'm more motivated than ever by rock and roll. I'm not even sure where that motivation comes from, but these days whenever I even talk about the band I feel that same kind of aggressiveness that I usually feel only onstage. That's what I find so exciting, so incredible about what's going on in Motley Crue. My eyes are bulging out

and I'm so enthused it almost scares me — and that's how I feel living life as a recluse. I can't wait to get out on the road and see the fans again.

**HP:** What do you mean you're living as a recluse?

NS: I don't go out right now. I'm 100 percent a recluse these days. I don't leave my house except to go to the gym for two hours every day. I don't see anyone or do anything except put all my energies into the music, and that's the way it's been for the last four months. I've cleaned up my life totally: I'm happier and healthier than I've ever been, and all that is really reflected in the music this band is making. Some of my friends have started to worry about me because they haven't seen me in the clubs or anyplace else. But instead of hanging out, I'm in the gym lifting weights, running, getting myself into shape. I feel like a fighter getting ready for a big bout. I'm totally clean these days, and it's great.

**HP:** Does being off drugs and alcohol feel as good as you thought it would? NS: I feel like a fuckin' animal. I don't feel like a good guy - I feel like more of a bad guy. I drag these girls home and drive 'em crazy all night long. They ask me what's going on with me and all I can tell 'em is that I'm living on pure protein. I've learned that if you have to buy feeling good in a bottle, then you're just weak. That's one thing no one will accuse us of being this time around. We're strong, we're healthy and we're powerful. We're ready to unleash Motley Crue on the world — and all I can say is everyone better stand back and give us some room.

Veil Ziozowe





## SKID ROW Out of The Gutter

Young Jersey Rockers Soar To The Top With A Little Help From Their Friends.



Sebastian Bach (left) and Scotti Hill: "We'll settle for a gold album at this point; but we'd like to sell 15 million."

by Adrianne Stone

By now, you've heard of the five-piece rock group from New Jersey who've helped kick off a major tour this past January in Dallas and have been rocking the country's major arenas from coast to coast. No, it's not Bon Jovi, but you're close!

Skid Row, Bon Jovi's opening act, enjoyed an incredibly quick path to success, but a well-deserved one nonetheless. Their self-titled debut album is filled with anthemic tunes that are catchy, exciting and memorable. Their video and single, Youth Gone Wild, have been burning up the video and radio airwaves. But most indicative of their up-and-coming status is the fact that industry insiders have picked the Skids as one of the breakout bands of 1989.

It's been said that success comes when preparation and luck meet opportunity, and Skid Row are a perfect example of that adage in action. So we decided to explore the history and outlook of singer Sebastian Bach, drummer Rob Affusso, bassist Rachel Bolan and guitarists Dave "Snake" Sabo and Scotti Hill in a recent conversation with Sabo and Hill.

Hit Parader: Let's talk about the formation of Skid Row. How did the five of you come together?

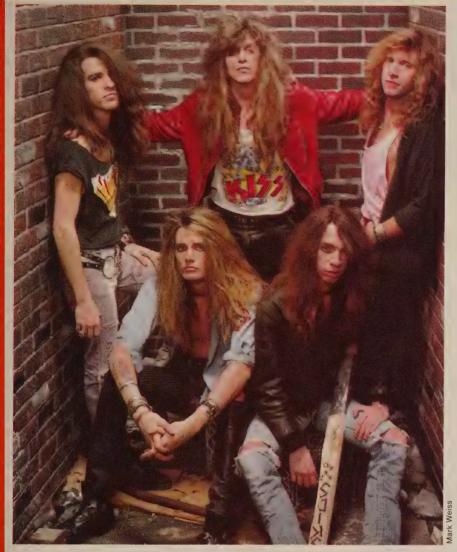
Scotti Hill: Snake and I met at a music store. At the time, Rachel and I were playing in a band together called Godsend, which was fizzling out. Snake and Rachel started writing together. That's pretty much the way the band was born. They got together and eventually got me and Rob in the band. We had another singer then and played a lot of dates in Jersey and the Metropolitan area.

HP: Were you called Skid Row then?

SH: Yeah. But things didn't work out with the singer we had at the time, so we just went our separate ways. Then we had a seven-month manhunt for a singer. We were looking everywhere — it was crazy. We were still working our day jobs and there was no light at the end of the tunnel. We tried out a lot of really good people, but most of all we wanted to get somebody who could be a part of the band and one of us. Aside from being in a band together, we're all really tight. That's really important.

HP: How did you find Sebastian?

SH: A friend of ours met him at a noted rock photographer's wedding and told us about this



Skid Row: "We're still playing club dates on our days off from the Bon Jovi tour."

"nut" that was there. So we got on the phone with him, put all our pennies together literally — and got him on a plane down here from Toronto. It clicked immediately.

HP: What happened?

SH: We met him at the airport and immediately took him out to a club. We got rotted, got up onstage and jammed on the club band's equipment. That was the birth of the new Skid Row. Sebastian was one of the boys. We had a great time. We got in a fight, too! (laughs) And one thing led to another in a very short time.

HP: A lot has been said about your connection with Bon Jovi. Exactly how did your kinship with Jon evolve?

Dave "Snake" Sabo: Basically, he and I lived in the same neighborhood and grew up together and were friends. You know when you were friends with whoever was around when you were growing up? Well, that's how it was. We used to hang out and do really stupid stuff.

HP: Like what?

DSS: Well. Jon and his friends were older than me, so I more or less had to prove myself. Basically, when you want to hang out with an older gang, you get the shit knocked out of you until you prove you're worthy of them. Him and his buds used to beat the crap outta me all the time! (laughs) It's part of growing up, you know? So basically, I earned their respect by that, so I got to hang out with the big boys. As time went on, he started to get into music and later on, so did I. His music was completely different from what I was doing when we first started. It still is different. What happened was that I kept giving him tapes of what I was doing in different bands that I was in while he was doing his thing. Then he became successful and we still kept in touch. About two years ago, I gave him a tape of some stuff and he really, really dug it. So he gave it to Doc McGhee [who manages Bon Jovi, Motley Crue, Megadeth and the Scorpions]. Doc said, "I really dig this, man. I wanna manage these guys."

HP: What was your reaction?

DSS: (Joking) We said, "Whoa, we don't know! Wait a second... do we want to have the best manager in the world?" (laughs) So Doc came to manage the band and he got us our deal with Atlantic. But basically, Jon was the guy who gave the tape out and said, "Here. I think these guys are worthy of something. Check it out." That's more or less what happened in a nutshell. He basically did for us what he did for Cinderella.

HP: Sort of gave you the gold seal of approval. DSS: Yeah, exactly. He put his name behind us to show that he believed in what we were doing.

HP: But your music still had to speak for itself. DSS: Absolutely. I'm glad you said that. A lot of people don't realize that. They feel that if somebody helps you out, things have been handed to you on a silver platter. There's so many bands out there who are helped out by "big-name stars" who, unfortunately, fail. I never, ever wanted that to happen to us and hopefully, God willing, it won't. I always believed in the music that we've written. Whether we knew Jon or Doc or anybody -- it helps, but it never mattered to me because I knew that our music would stand on its own.

HP: So now that you're playing in front of 20,000 people every night, has it actually sunk in that you're on your way to "making it?"

DSS: I've worked all my life for this, you know? There can be no greater reward than attaining one of your goals. I'm just blown away by this. Everyone in this band feels very fortunate that we've been given the chance to play in front of a couple of million people this year.

HP: As an opening act, how does your part of the tour differ from Bon Jovi's?

SH: We do club dates on our days off, so we stay in the bus a lot and shower at the venues. We stay at hotels a couple of nights a week, but most of the time, it's the bus. Bon Jovi stays in the hotels. Also, everybody is usually eating dinner while we do our soundcheck, so we get the leftovers! (laughs) We get about 40-45 minutes for our set. They get, like, an hour and a half. They fly between shows, and we take the bus. I'm sure if we sell 15 million albums, we'll be able to fly too - but I'd settle for a gold album at this point!

DSS: We're not complaining. Speaking for myself, I go out there and give 150%. I just wanna touch everybody in that audience. That's why we're out there. We're just a bunch of guys from New Jersey who are trying to do something cool and honest.



### **Armed & Dangerous**

**Hit Parader** Takes A Hard Look At Metal's Most Unpredictable Personality — Dangerous Dave Mustaine.

by Winston Cummings



Ometimes it's hard to understand Dave Mustaine — even for Dangerous Dave himself. If ever there was a schizophrenic personality, Mustaine is it. On one hand, he's the guiding genius of Megadeth — the man who almost single-handedly put Power Metal on the rock and roll map, first as a founder of Metallica, then with the Megamen. On the other, he's a paranoid troublemaker who can't seem to keep his band together or himself out of trouble. Today, with the recent firing of guitarist Jeff Young (who replaced Chris Poland only a year ago) Mustaine finds himself standing almost alone — a man with a mission to bring his brand of metal into the rock mainstream, but a guy lacking the human resources to get that job done.

"I know what I want for this band," Mustaine said. "If other people can't see things the same way, there's only one option — either they've got to go or I do, and these days I ain't goin' anywhere. I'm not gonna get into the personality things that came between me and the people who have gone through this band. As far as I'm concerned, that's all old news. They've got their problems, but they've also got their own lives to worry about. All I'm concerned with is making sure Megadeth is the best band it can be."

One must wonder, however, exactly what is running through Mustaine's fevered brain these days. As he slaves away in the studio, writing, singing, producing and playing virtually all the instruments on the band's new LP tentatively titled **No Warning**, he's got to be pondering why he's perpetually running afoul of those he surrounds himself with. Like the schoolboy who gets sent to detention for not being able to play nicely with his classmates, Mustaine is currently inhabiting a sort of rock and roll detention center, working up to 18 hours a day in a valiant attempt to get the album completed.

"I like working hard when I'm in the studio," he said. "If I'm into what I'm doing, nothing else really matters. I'd rather work my ass off, crash for a few hours then get right back to it. I know I'm an intense kind of guy. Maybe that's why some people have trouble dealing with me — or should I say, I have trouble dealing with them. I know what it's gonna take to make Megadeth kick down the doors of commercial acceptance. I'm willing to pay the price to make it happen. All I ask is that the people around me be willing to pay that same price."

One Megadeth member who has always been willing to pay that price is the band's co-founder, bassist Dave Ellefson, Jr. "Junior", as he's known to his associates, seems to know when to push Mustaine and when to back off, providing his comrade with the support he needs, as well as the room he requires. Junior is the first to admit that working with Mustaine can tax anyone's patience, but try as hard as you like, you'll never get a disparaging remark about Mustaine out of Ellefson's mouth.

"Dave knows what he's doing," Ellefson said. "He's taken a lot of heat over the years from people, and most of the time there was little or no reason for that. He does things his own way, but he gets results. I've heard him called every name in the book — both good and bad — over the years. But as far as I'm concerned, he's more together today than ever before, and I think people will realize that in the near future."

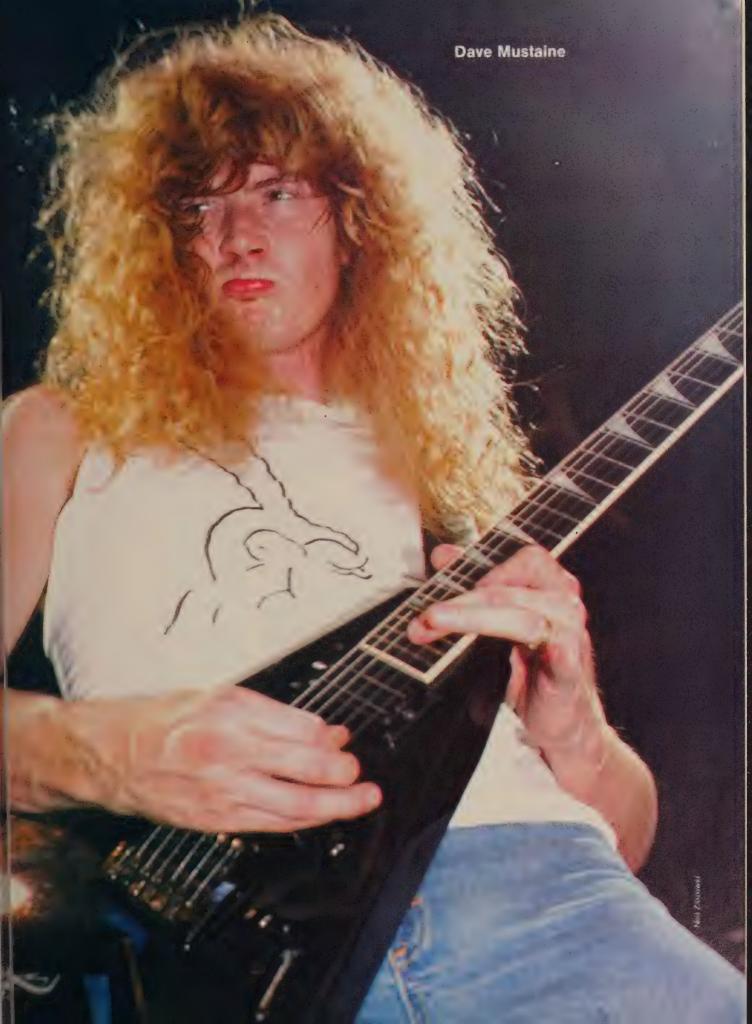
One of the reasons Mustaine may, in fact, be in better mental and physical shape is his well-publicized victory over drugs and drink. For years, dating back to his earliest days with Metallica, Mustaine's drinking problem was well documented. Many, in fact, believe that it was Dangerous Dave's fondness for vodka that caused his downfall with Metallica back in 1983. Mustaine always seemed to be just sober enough to do his job, and to do it well. But when substance abuse problems began to affect his work early last year, he checked into a well-known health clinic in order to rid his system of its poisons.

"I want to put all my focus on the music and on the band," he said. "I don't have time for any distractions, and that's what some things in my life were becoming. They were taking time, money and motivation from me, and once I realized that, I knew I had to put a stop to it. That's why this album is kind of special. It's Megadeth at the peak of its creative powers, without anything or anyone standing in the way."

The material on **No Warning** is certainly among the most powerful and thought-provoking of Megadeth's career. Since Mustaine is preoccupied with the thought of nuclear annihilation, the album's songs continually address the themes of world disharmony and personal disasters. It's territory that the Megamen have ventured into before with albums like **Peace Sells... But Who's Buying** and **So Far, So Good... So What.** But today, Mustaine seems more determined than ever to take Megadeth over the commercial threshold to reach the rock and roll promised land.

Though each of the band's previous albums have sold respectably (in the 300,000-500,000 range), this time Mustaine wants the big enchilada — a platinum LP and an arena headlining tour. He knows that if he can pull it off, all the personal and professional difficulties he's suffered in recent years will have been worth it. He will have played the rock game by his own rules and won.

"I don't want Megadeth to ever be considered just another metal band," he said. "I want this group to be considered something very special. I want whole books to be written about us someday, not little sentences. We've had a bit of success over the last few years but that's just not enough. We want it all, and with this album we should get it. We haven't sold out our principles at all. The music is still as heavy as ever, and the lyrics are just as biting. But it's time for people to pick up on us. It should happen, and in my heart I know it will."



## 8 LIVE ON STAGE 8 8 CINDERELLA 8



Cinderella (left to right): Jeff LaBar, Tom Keifer, Fred Coury, Eric Brittingham.



Fred Coury: He's developed one of the most distinctive drum sounds in rock.



Jeff LaBar: "We just like to get onstage and kick ass."

There's something special about Cinderella onstage. Maybe it's that each member possesses a distinct and eminently entertaining stage persona. Maybe it's vocalist/guitarist Tom Keifer's charisma. Or maybe it's the string of hits these hard rockin'

Philadelphia natives deliver under the spotlight. Whether they're dishing out Shake Me and Nobody's Fool from their double platinum debut, Night Songs, or Gypsy Road and Don't Know What You Got from their current LP, Long Cold Winter, these Cinder-

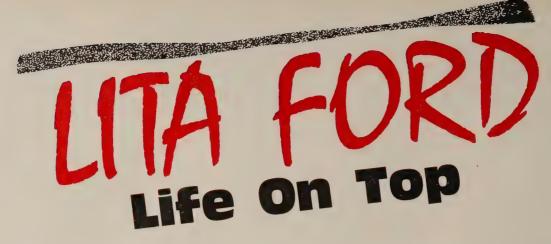
fellas know how to rock with the best of 'em.

"We're a band that cut its teeth as a live act," Keifer said. "We grew up in the clubs, and we had to play two or three sets a night, seven days a week, just to make ends meet in the early days. When you do that, you'd better be a good live band! Today we've taken it one step further — we've created a stage show that really comes across in front of 20,000 people every night."









#### Blonde Bombshell Gets Her Licks Together For New LP.

by Elliott Rolley

wo burly security men stood outside Lita Ford's locked dressing room door. The scowls on their bearded faces and the muscles bulging on their bare arms made it clear that no one was welcome to pass through that sacred door while Miss Ford was in the process of changing her duds. Needless to say, many have tried to sneak a quick peak at lovely Lita as she removes her favored street look of jeans and T-shirts for her more exotic stage fare. But after over a decade of touring the highways and byways of the world, Ford has learned how to circumvent any attempt to invade her privacy.

## "You've got to have a few butterflies in your stomach — that's part of the excitement."

Soon, however, the dressing room door sprang open and Lita burst forth looking every inch her part as rock and roll's leading female sex symbol. Clad in snug-fitting pink tights, a low-cut black top and a slightly-askew baseball cap, Ford projected a look that was hot yet unthreatening, an image designed to turn on her male admirers while not pissing off their girlfriends too much. With a big smile on her face, she grabbed her white, customized B.C. Rich "Bitch" guitar and gathered her band together. Soon they were being led through the cavernous stadium basement and towards the concert stage.

"This is always so exciting," Lita said. "I don't care how many times you go onstage, it's still really a great feeling. You've got to have a few butterflies in your stomach — if you don't, you're really not ready to give your best onstage. When you're wa!king towards the stage, you can hear the music playing on the P.A.; you can hear the crowd cheering; you can just sense the energy."

As the houselights went down, the crowd erupted with cheers. Immediately, the band burst onto the stage, laying down the heavy riffs of Kiss Me Deadly, the song that propelled Ford's most recent LP, Lita, past the gold sales plateau. For the next 50 minutes the band rocked 'em and socked 'em, with Lita's fiery guitar work, strong vocals and sexy stage posturings leading the way. Though Ford and her band were only the opening act, by the time their set was over, there wasn't a fan in the house who wasn't begging for more.

"This has been a great year for me," Ford said, as she relaxed in her dressing room after a quick shower and a change back into her street clothes. "We've been on the road for almost a year. We went out with everyone from Ted Nugent to Yngwie Malmsteen to Bon Jovi, and I've gotta say that the crowds have really been great to us. They loved the songs from the last album and they really got off on the stage show. But this is just the beginning for us. This album did very well, but I want the next one to do even better."

So what lies ahead for lovely Lita? Will her forthcoming LP, which

should be out within the next few months, take her to the million-selling level and allow her to headline her next tour? Ford certainly hopes so, and so do the people at her record label, who have allotted much of their 1989 promotional budget to make sure Ford gets the media push needed to make her a superstar.

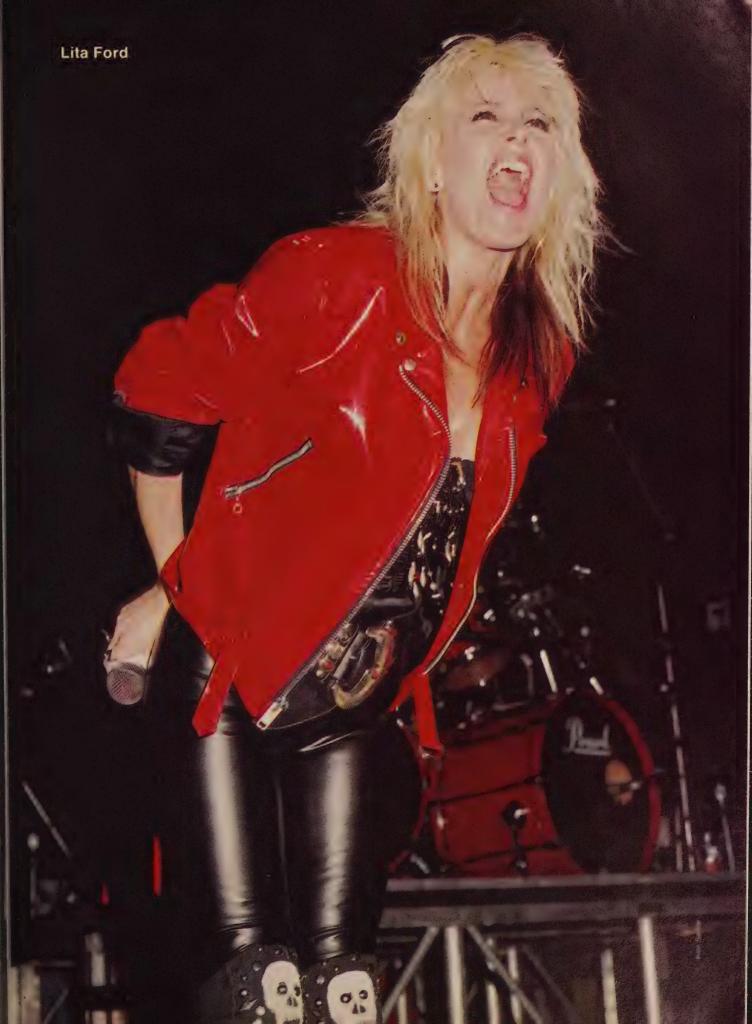
"The guys at the label have really been supportive," Ford said. "I've had some bad experiences with labels before, which is the reason I'm so appreciative of the great way I'm being treated now. The record company was real happy with the way the Lita album sold, and they've promised me that they'll do everything they can to make sure the next album does even better. It's up to me to make sure that the record has some great music, but I know if I do, they'll take it from there."

Getting together great material for her upcoming LP has proven to be no problem for Lita. Not only has she come up with a truckload of exciting new tunes, once again her rock and roll friends have lent a helping hand. You may recall that such compadres as Ozzy Osbourne, Motley Crue's Nikki Sixx and Motorhead's Lemmy all contributed either songs or their vocal talents to the Lita disc. And though Ford won't reveal her cocontributors this time around (she wants it to be a surprise), she assures us that a stellar cast of friends has once again been assembled.

"It's great having friends in high places," she said. "I've been in this business a long time, and one of my favorite things is to just hang out and meet people. People like Nikki and Lemmy are guys I've known for years, and Ozzy just happens to be the husband of my manager. But this time there might be a few new faces popping up. I love having friends drop by the studio while I'm recording. They break up the monotony of hanging around the studio for weeks on end getting the album together."

It's no secret that some of the "friends" who pop up on Ford's LPs are people she's been linked with romantically in the past. While former boyfriend Sixx did make a major contribution to **Lita**, it seems unlikely that current beau, W.A.S.P. guitarist Chris Holmes, will make a guest appearance on Ford's upcoming vinyl venture. And though she's very secretive about her private life, Ford openly admits that wildman Holmes has added a new level of intensity to her rock and roll attitude.

"I think it takes someone who's in a band to understand me," she said. "A guy who's got a regular 9 to 5 job can't understand what it's like to pack up your bag and head out on the road for a year at a time. Anyway, they'd never put up with it. But a guy who's in a band himself understands what it takes to be successful in this business in terms of time and commitment. That's why I've always been drawn to musicians. I don't feel comfortable talking about who I'm going out with, because it's really nobody else's business. I will say that I'm very happy with all aspects of my life right now. But I do admit that my music and my career come first in my mind. That's the way it's gonna be for a while. My career's at a point where a little extra effort can really put it over the top, and I'm committed to giving it the best shot I can."



### Down To The Wire

#### Veteran Vocalist Battles To Keep His Band Together.

by Rick Evans

or a little guy, Ronnie James Dio gets in the middle of some big controversies. From his days with Rainbow through his era with Black Sabbath, right up to his solo career. RJD has often found himself battling with egomaniacal guitarists, unsympathetic managers and a record industry not attuned to his unique talents. Today, Dio's problems continue. Recently, he fired guitarist Craig Goldie, was forced to live through a series of nasty rumors about his health, and confronted those who said his career was over. As we sat down to discuss these issues with the reclusive Ronnie, we found a man at peace with himself - despite the rumors and stories that swirl around him.

Hit Parader: First, what exactly happened with Craig Goldie? When you hired him to replace Vivian Campbell a few years ago, you called him "the perfect guitarist for Dio."

Ronnie James Dio: He certainly seemed to be the right person for the band back then, but obviously he wasn't. We asked Craig to join the band for the Sacred Heart tour when we lost Vivian, and since he worked out so well onstage, we figured we had to give him a shot in the studio. But his playing just wasn't right for us — as anyone who heard the last album can probably testify. He's a technical player, not a street player, which is what I'm looking for. I want a guy who plays with fire, feel and guts, not just somebody who plays all high-speed tricks. I wish Craig the best of luck at what he does, but it certainly won't be with us.

**HP**: So who are you looking to fill his guitar slot? The rumor last November was that Yngwie Malmsteen was going to join your band.

RJD: Let's just say that I admire Yngwie a great deal. I had the chance to work with him a bit when we did the Stars project a few years ago, and he made a great impression on me at the time. But he has his own projects to take care of, and to be honest, I don't think the two of us would function that well together. What we're looking for at the moment is the best guitarist in the world. It's hard to find someone who is

creative and talented, yet still will agree to fit into the confines of a band. That's the major problem. I figure the guy we're looking for will come from Europe, because those players aren't as technical as some of the young Americans are. I need someone who can play like a mixture of Angus Young and Gary Moore — and that's not easy to find.

**HP:** Obviously you're planning to keep your band going. So how did all the Sabbath reunion talk get started?

RJD: The fact is that Sabbath did contact me a few months ago about coming back. At that time, the proposal was to resurrect the band with Tony Iommi on guitar, Geezer Butler on bass and Cozy Powell on drums. At first, my reaction was one of complete surprise. I had to say, "You've got to be kidding!" After all, I've been down that road to hell once before, and as most fans know, it wasn't the most pleasant experience of my life. But most of the bad blood that was part of Sabbath when I left has been smoothed over. I have no anger left for Tony or Geezer, and all has been forgiven on their side as well. So, to be honest, I did consider the proposal, and I was very honored that they asked me. But in the end I realized it wouldn't be the best career move for me.

**HP**: Would the Sabbath reunion have meant you would have disbanded Dio?

RJD: That was certainly one of my considerations. In many ways, going back to Sabbath would have been a step backwards for me. Even if it had been just for one album and tour, it wouldn't have been right for me. I have certain obligations to people like Vinnie Appice and Jimmy Bain, who have been with me for many years. And though Cozy Powell is a dear friend who I've known and respected since I worked with him in Rainbow, he really shouldn't be part of a Sabbath reunion. It had to be Bill Ward or nobody as far as I'm concerned. There were just too many questions in my mind in regard to Sabbath to consider doing it - though one day in the future I would like the opportunity to record another album like Heaven And Hell.

HP: Changing subjects, there's been some talk

about you being in poor health. Is there any truth to that?

RJD: Actually, I feel very good at the moment. For some reason, people always want me to be at death's door. I remember a Hit Parader story that ran a few years ago that indicated that I thought I was going to die soon. You wouldn't believe the amount of reaction that caused. I don't know why, but people love to spread rumors about me. Maybe it's just the fact that I tend to be a very private person and I don't hang out in the clubs like most of the musicians who live in L.A.

HP: So it seems safe to say that there will be a

"Sabbath did contact me a few months ago about coming back."

new Dio album sometime in the future?

RJD: Absolutely. As soon as we get the lineup stabilized, we'll go right into the studio and record an album. Then we'll probably go out on tour in America. That was a big mistake we made last time. We waited a long time before beginning the Dream Evil tour in the U.S., and we paid the price for that. A lot of people have made too big a deal about that tour, calling it a financial disaster. The truth is that if you compare how we did with the way bands like Iron Maiden, Judas Priest and Van Halen did on their last U.S. tours, it's all pretty equal. There's a lot of economic hardship out there at the moment, whether the politicians want to admit it or not. We were drawing 7,000 fans a night, and while that wasn't selling out too many arenas, it was far from the disaster some people would have you believe.

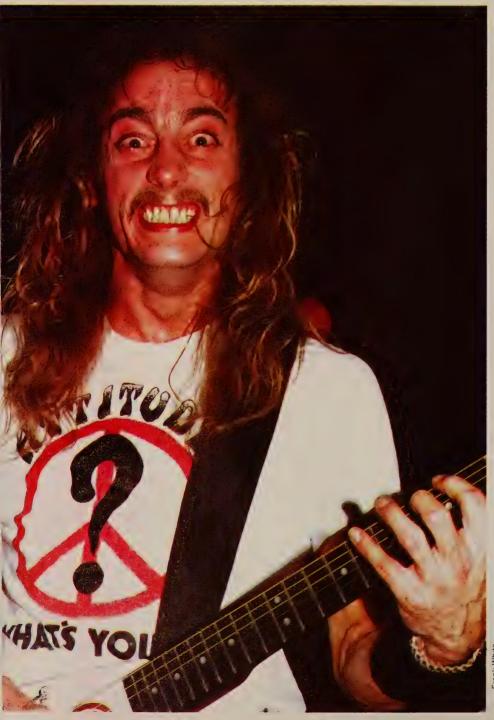
HP: So to paraphrase the old line, "Words of Dio's demise have been greatly exaggerated." RJD: That's quite safe to say. The band is still very much together, and we're looking forward to the rest of this year. We have some things to prove to the fans, and some lost ground to make up. But I feel very confident that we'll do just that. □



# EXODUS Only The Strong Survive

Bay Area Rockers Hit The Heights With **Fabulous Disaster**.

Rick Hunolt: "The problems we've had have only made us more determined to make it."



Reynolds James xodus aren't lacking in confidence. They aren't lacking in talent. And after their recent signing to Capitol Records, they certainly aren't lacking in cash either. That's a nice situation for vocalist Steve (Zetro) Sousa, guitarists Rick Hunolt and Gary Holt, bassist Rob McKillop and drummer Tom Hunting to find themselves in, especially after a period when Exodus' very survival was questioned by some within the rock community. But these San Francisco thrash merchants overcame the three years of turmoil that separated the release of their first LP, Bonded By Blood, in 1984 and the appearance of Pleasures Of The Flesh in 1987. They survived the loss of original singer Paul Baloff, as well as the emergence of younger bands like Metallica and Anthrax, who stole much of Exodus' blood 'n guts notoriety. But today, with the release of their latest LP, Fabulous Disaster, Exodus seem comfortable living between rock and a hard place.

"We have been through a lot," Hunolt said. "But it's made us a better band. The problems we had only made us more determined to make it big. We look at what a band like Metallica has done and it makes us a little jealous. I'm not saying anything bad against them, but the fact is we want to be as big as they are. Hell, we want to be bigger! I don't think there's another band around that can play with the same intensity as we have onstage. And with this album, we've shown that we can really put together a strong record from start to finish. We're dangerous — it's as simple as that."

Fabulous Disaster proves Hunolt's point. Such songs as *The Last Act Of Defiance, The Toxic Waltz* and *Cajun Hell* are fast, furious and hellbent. But Exodus avoid the typical thrash 'n bash banalities by presenting their songs with an originality that instantly separates them from the power metal horde.

"We've done some things on this album that are really unique," Hunolt said. "I like to think that we've taken the whole thrash scene to new levels, that we've done some serious ground-breaking in terms of both our lyrics and our music. To my ears, it seems that every band out there is basically doing the same thing, with all sorts of mystical sounding shit going on. We decided to go the other way on a lot of our new stuff. A song like *Cajun Hell* opens with a lot of steel slide guitar — real bluesy —and you've got to admit that you just don't hear too many thrash bands playing blues these days.

"Another song that's kind of interesting is The Last Act Of Defiance," he added. "It's about the famous prison uprising that occurred in Santa Fe, New Mexico, on February 3, 1980. That was when 32 prisoners got killed at the hands of their fellow inmates, and it ranks as the worst prison uprising in American history. I mean it was nasty there! People were getting

Frank White

their eyes gouged out, and one guy actually got blow-torched to death. The ultimate irony of the situation is that the riot started as a protest against the supposed brutality of the guards towards the prisoners. We found that story very compelling, so we used it as the basis for our song."

The disc's most eye-opening track, however, is the title cut, Fabulous Disaster. Many thrash bands use the concept of nuclear war as the foundation for their fantasy epics. But only Exodus have had the guts to try and find the bright side of annihilation.

"We just thought, 'Enough with all this scare 'em to death stuff,'" Hunolt said. "We're certainly not coming out in favor of nuclear war, but there's no point in writing another song about the smoking ruins and the piles of bodies. We can protest nuclear war all we want, but the fact is that our fate is basically out of our hands. The attitude of the song Fabulous Disaster is that if we have a nuclear war, it's gonna be all over anyway. We might as well kick back and enjoy it. After all, it's gonna be the biggest fireworks show of all time."

Such an attitude would seem destined to scare the shirt-and-tie set of the record industry scurrying under their desks but, in actuality, Fabulous Disaster represents Exodus' entry into the major label sweepstakes. After having their first two LPs released through the independent Combat label, the boys have now hooked up with the heavy-duty people at Capitol Records, the home of everyone from Poison to Megadeth. Do Exodus expect big changes to occur in their career now that they're big-time bound? You bet your stack of Marshalls they do!

"We've got nothing against Combat — they did the best job they could," Hunolt said. "But they were an independent label, and that just has a certain number of limitations. They couldn't get the kind of distribution we wanted, so sometimes we'd hear from fans in smaller markets that they couldn't get hold of our albums. That won't be a problem now. In fact, the people at Capitol have been amazing to us. They've really laid it on the line for us. Our deal with them must rank as one of the best deals a heavy metal band has ever signed — at least that's what they told us. We know they're behind us, and that's a great feeling to have.

"Now it's all up to us," he added. "The label has done its part by getting the record out and letting everyone know about it. Now it's up to us to get out there and do what we do best — play live. As I said before, there isn't a band around that can match our intensity onstage. We curse all over the place and sweat on everything and everyone — we don't care. That's what metal's all about. We're determined to become the biggest metal band of all time, and I know deep in my heart that we can do it. If we can't, at least we'll all die trying."







# change

#### Smashes, Thrashes And Hits Rallies Fortunes Of Rock Legends. ...... b y Frank Hartwig

his has proven to be an interesting year for Kiss. Despite the success of their recent "best of" collection, Smashes, Thrashes And Hits, rumors continue to swirl around guitarist Paul Stanley, bassist Gene Simmons, drummer Eric Carr and guitarist Bruce Kulick. Some fans may have trouble reconciling the group's recent "low profile." Others may be battling with the idea that the band members seem more interested in their outside projects — including their own record labels, movie deals and production commitments — than with keeping the Kiss heavy metal steamroller in top working order. With this in mind, we sat down with Stanley recently to discuss Kiss' current state.

Hit Parader: Many people were surprised by the appearance of the Smashes hits collection. The rumor was that you intended to release another live album. What changed your mind?

Paul Stanley: It was something we wanted to do — which is why we do most of the things we do in this band. Nobody told us it was time for a greatest hits album; we just felt it was. Actually, the idea first hit us when we were over in Japan on the last tour. They had put together a Kiss greatest hits album on their own, which they're legally able to do. Usually, if we don't have some sort of hands-on involvement with an LP, we're not pleased by what comes out. But in the case of that album, we loved it! It gave us the idea to put together a very special package of songs that eventually emerged as Smashes, Thrashes And Hits.

HP: So what happened to the idea of the live album?

PS: There'll be Kiss Alive III someday. The fans want it, and so do we. But it probably won't be for a few more years. The more great songs we write and record, the better that album will eventually be. We were playing incredibly well on the last tour and it wouldn't have been a negative for us to do a live album at this time, but when the concept for Smashes came to us, we couldn't pass it up.

HP: You talk about the future very matter-of-factly. Can we safely assume that there will be a future for Kiss?

PS: Look, you can't listen to what people say or write about Kiss. If we don't say it, then it really doesn't matter, and the fact is that we've never said anything about the band breaking up. Those rumors have been around since 1976 in one form or another so, to say the least, we've gotten used to them. But today it seems like more people are believing them. I guess with all of us having a number of outside interests that are well-publicized, those stories are unavoidable. I've always said that I've known there's life outside of Kiss. That's no great revelation. But my commitment to the band is still as strong as ever.

HP: When you say you know there's life outside of Kiss, what do you mean?

PS: We've never liked a lifestyle that limited us to only being members of

Kiss. We've gotten involved in other projects and explored other facets of life. There's more to life than guitars, amps and touring. We've always loved those things and we still do, but we've never looked at ourselves as being sealed in some artificial container labelled "rock and roll."

HP: What is left for Kiss to accomplish at this point in your career? PS: If you're a musician, you always want to write the next great song and play the next great guitar solo. Does money inspire us? Probably not. Does fame inspire us? We've certainly had our share. Does playing music inspire us? Yes, it still does. We don't feel we have anything particular to prove to anyone at this point in our career. We've seen and done a lot during the last 15 years. But it's still fun, and playing music is what we do best. We may get involved in other activities, but we all know that our real strength is being part of Kiss.

HP: When do you think the band might get back into the studio?

PS: I'm ready now. I've been writing with my usual group of friends in New York, and I know that Gene has been working on a few new things too. So if we wanted to, we probably could go in right now and record a great album. I imagine that we will be going into the studio within the next six weeks, and hopefully we'll have an album out in the fall. That way we can get on the road during the winter and hopefully stay out right through the next summer.

HP: How are your new songs shaping up?

PS: I love some of them. Having time off from touring and recording really lets you get involved with writing, and I like that. It's fun to get together with people you respect and work on new songs. It's a very satisfying feeling to come up with a song you know is going to make it onto the next

HP: Is it too early to give out any new song titles?

PS: Yeah, it is. Let's just say that some of 'em have to do with sex, and the others have to do with having fun. That's all that's really important about 'em at this time.

HP: How many songs do you usually write for a new album?

PS: I know that Gene and I approach songwriting very differently. I try to keep the number of songs I write down — maybe only six or seven — and make sure they're the best I can write. Gene is very prolific. He can walk into the studio with thirty song ideas, then it's up to everyone to figure out which ones we want to concentrate on.

**HP**: So things seem to be fairly normal in the world of Kiss these days. PS: Well, normal for us. Things are very exciting, and we're really happy with the way the Smashes album has done and how the Let's Put The X In Sex and Rock Hard videos were received by everyone. I can promise that there will be a new album by the end of the year, and we'll be on the road too. So we'll see ya then!

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# RATE-A-RECORD

## Badlands

#### by Charley Crespo

This month's Rate-A-Record introduces a new format. Due to technical difficulties, we were unable to get near a turntable while Badlands was booked into a New York recording studio. Seems like everything's CDs and VCRs these days. So we let bassist Greg Chaisson, vocalist Ray Gillen and drummer Eric Singer review some of the latest rock releases via videos.

Wild Things
Tone Loc

Eric: The guy scratching the record is funny, and I really like the girl on the tambourine. I can see why people would like this, but I don't like dance music. It's redundant — the way they use the girls is like the way they're used in the Robert Palmer videos.

**Greg:** The girls move better in the Robert Palmer videos. I like this because it's black and white, but I don't like the song. I like it that they ripped off Van Halen's *Jamie's Crying* in rap form and nobody noticed it.

Born To Be My Baby Bon Jovi

**Eric:** I like the way the video's done, them coming in from the mix. The band's good; they get the job done. Richie Sambora and Tico Torres are underrated.

Greg: Jon can pull it off himself, but he allows them to have an identity. They're better musicians than they get credit for. The song's got a good hook but I like a lot of other Bon Jovi songs better. This is the tried and true formula — this is what I expect, to see the video done live. I'd like to see them do a concept video.

Eric: They're trying to be earthy so they don't seem so untouchable, even though they're a megaband. It says a lot for where they're at. They're concentrating on staying street-level. There's not much thought in the lyrics; it's just a fun-time song.

Greg: Jon's not trying to change the world;

they're having a party. Their only worry is the Internal Revenue Service.

Every Rose Has Its Thorn
Poison

Eric: This song could be appealing to someone in the country, but I can't see how it got to Number 1. It's too country for me.

**Greg:** This is Poison's shot at doing country blues. It's cool that they took a chance.

Ray: This is a pretty good song. I actually like the words and the singing. Quite a good video. Girls get into it. They're doing something different.

Crazy Babies
Ozzy Osbourne

Eric: I like the little girls in the video, what they did with the hair in slow motion.

Greg: It makes it look like there's a lot going on.

Eric: The song is pretty cool. It almost has a dance feel. The drummer, Randy Castillo, is coming across better; he got buried on the last record. Bob Daisley sounds great too.

Greg: Zakk Wylde is a good guitar player. He's got a killer vibrato, but I like Jake E. Lee better. I'm glad Geezer Butler is playing on the road again, because there's a whole generation that doesn't know what a great bass player he is. The video's cool. Zakk plays good. I like the sound of the song, but I don't like the song itself.

Armageddon It Def Leppard

**Greg:** The way he sings on the verse reminds me of *Bang A Gong (Get It On)*. I like Def Leppard, but this doesn't move me much.

Eric: The production is always great. Mutt Lange is a genius; he taught them to really write and play. I like their slow power ballads better. They've really matured a lot since their early stuff.

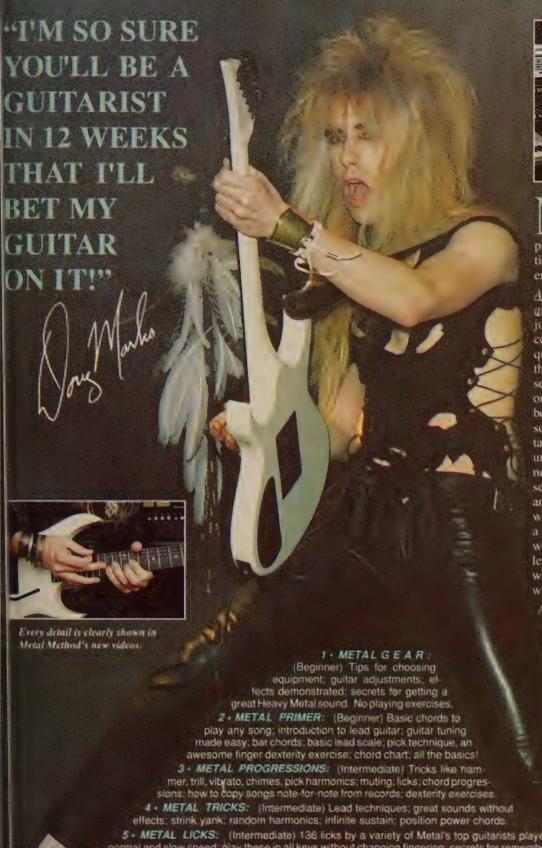
**Greg:** I like the early stuff better than the new stuff. When I was in a bar band, we used to do all their old stuff.

**Ray**: I like *Hysteria*. I'd like to see these guys live without tapes. They rock.  $\Box$ 



Badlands' Eric Singer (left) and Greg Chaisson: "Zakk Wylde's a good guitar player, but I like Jake E. Lee better."

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## WAKKAN'I New Kids On The Block

Latest L.A. Rock Sensations Arrive With **Dirty Rotten Filthy Stinking Rich**.

by Rob Andrews

he idea of an "exciting new heavy metal band from Los Angeles" is getting a little tired these days. After all, doesn't it seem there is an "exciting new heavy metal band from Los Angeles" popping up on the pages of *Hit Parader* every month? Well, Warrant fulfills this issue's quota, but with these guys there's something a little different going on. You see, Warrant really *are* exciting. In fact, according to many industry experts, they may just be the most "exciting new heavy metal band from Los Angeles" since a certain group named Guns N' Roses. With the release of their debut LP, *Dirty Rotten Filthy Stinking Rich*, vocalist Jani Lane, guitarists Erik Turner and Jerry Allen, bassist Jerry Dixon and drummer Steven Sweet have set out to prove that they're more than just the latest L.A. hotshots, a fact we discussed with Turner and Lane recently.

image. But we've also tried to tame things down a bit, especially in our videos. People who knew us expected our clip for *Down Boys* to have a lot of sexy women in it, but we didn't put *any* women in it at all! We like to keep people guessing about us, so we occasionally throw 'em a curve ball. That's just our way of having fun.

**HP**: You mentioned *Down Boys*, which is the first single from your album. Do each of you have some other songs that are favorites?

JL: Well, I could say I like 'em all, and that would be true. But I like Heaven because a ballad really gives me the chance to sing. We shift gears on a lot of songs, so each of 'em have a special quality that makes them fun for us to play. One day I might like one song best, the next day it'll be another one.

ET: My favorite at the moment is 32 Pennies. It's kind of a nonsense song, but if you've ever been in love, you know the feeling that life is great, even if all you've got is 32 pennies to your name.

HP: The cover art to Dirty Rotten Filthy Stinking Rich has caused a bit of



#### "We have the reputation for being a very sexoriented band."

Hit Parader: What qualities do you feel make Warrant different from the horde of metal acts around these days?

Erik Turner: That's a tough question. I really can't say why we're better than other bands. All I can say is that we're very energetic and that we write some great songs. I guess the one quality that really separates us from everyone else is our sense of humor. We really like having fun with our music, and I think the fans pick up on that. We don't take what we do that seriously, and that fun attitude makes the music really different.

Jani Lane: What Erik said is right, about us liking to have fun both onstage and off. But to me the most important quality that makes us different is the music. I don't want to sound too egotistical, but I think our songs are really exceptional. We can do ballads like *Heaven* or hard rockers like *Cold Sweat* and pull 'em both off. That's our special quality.

HP: Erik, you said the band doesn't take what they do very seriously. What do you mean by that?

ET: I'm not saying that we just go in and throw a song together. That's the farthest thing from the truth. We actually work our asses off on our material. And when we're onstage, we give it everything we've got. What I meant was that we do some strange things to promote ourselves which show our wacky sense of humor. For example, we did a poster of ourselves standing nude with our hands down in front of us and an American flag in the background. We wanted to show that we're a good of American band.

JL: We've also done flyers for our shows that have become kind of famous around L.A. One of the most noteworthy had a bunch of girls kneeling down in front of us giving us blow jobs. All you could see were their backs, but people certainly got the idea.

ET: We have a reputation for being a very sex-oriented band because of the things we've done to promote ourselves, and we kind of enjoy that controversy. Why did you put the guy who's become known as "the fat man" on the cover?

ET: We thought it was funny; that's the only reason. It's been speculated that we're trying to portray some record label executives — you know, the "fat cats" who make all the decisions — but that's not true. The artwork that's on the album cover just tied in with the title, and we thought it was a great drawing. It really makes people notice the record, which in this business is half the battle. Our biggest fight will be to get the kind of attention that'll make the fans know who we are. Having a cover that really is different helps a hell of a lot.

HP: Warrant was on tour for quite a while, even before the LP came out. That's an unsual way of doing things, isn't it?

ET: Maybe, but the opportunity was there, so we jumped on it. We went on the road for seven weeks with people like L.A. Guns, D'Molls and Britny Fox, and we had a great time. Getting out all over the country was a great experience for us, and now that the album's out, we want to do it again — only this time as part of an arena package.

JL: That last tour just warmed us up for what we really want to do. We want to get on the road and stay out there for as long as we can. There's been some good talk going around about possible tours, and our ears are open to everything being said — we love it.

HP: Did you live up to your "sexy" image while you were on tour?
ET: Well, let's just say that our tour bus wasn't empty very much while we were on the road. We've always been a very accessible band who love to meet our fans. And if those fans happen to be women, we're only too happy to show 'em around the ol' tour bus. We haven't gotten into anything too outrageous yet, but give us time. We'll get there.





b y Andv Secher

\*\*\*\*\* = excellent \*\*\*\* = very good

Seduce

#### Too Much Ain't Enough

Seduce like to call themselves the best rock band from Detroit since the MC5. Hell, they may be right! Let's face it, the Motor City's metal output hasn't been anything to write home about in recent years (and even Seduce has now relocated in L.A.). But the simple fact is that on Too Much Ain't Enough, bassist/vocalist Mark Andrews, guitarist David Black and drummer Chuck Burns crank out some highvoltage rock and roll that does follow in the noble tradition of the MC5, Ted Nugent and Iggy and the Stooges. Tracks like Crash Landing, Any Time Or Place and Watchin mark Seduce as a band with a lively way of presenting their "classic" metal tunes.

Rating: \*\*\*\*

\*\*\* = good \*\* = fair \* = poor

#### S.A.D.O.

**Dirty Fantasy** It had to be, it just had to be. Didn't we all know that it was just a matter of time before the worlds of heavy metal and kinky sex formed an unholy alliance? Well, it's happened, under the guise of S.A.D.O. — a German quintet fronted by stockbroker-turned-vocalist Andre Cook. Though the band's bizarre stance isn't immediately obvious from the lyrics of tunes like Dirty Charms or Dancing In The Dark (no, not the Springsteen tune), their album cover of a schoolteacher stripped down to a black leather corset and whip, quickly gives this group's quirky charms away. Their music may be pedestrian and their songs almost instantly forgettable, but if you've got bucks to burn and, honestly, don't we all? - the: think about picking up a copy of Dirty Fantasy just for its novelty value. Rating: \*\*

#### Metal MC

#### **Born To Party**

Aha! Yet another sexy album cover with a buxom young wench dressed in leather and chains astride a monster Harley. And yet again the great cover tries to compensate for the weakness of the vinyl contained within. Metal MC walk that not-so-fine line between metal and rap, attempting to follow in the footsteps of such "crossover" wonders as the Beastie Boys. These guys make the Beasties sound like Beethovan, coming across instead as what may be the lamest band of the decade. This must have seemed like a brilliant idea to the four Californians who comprise Metal MC when they were sitting around their beach house stoned one night. But the harsh realities of their creation shatter the idea like a cheap piece of glass.

Rating: \*

#### Intrinsic

#### Intrinsic

Here's a California-based quintet who seem to have their act together. On their debut LP, Intrinsic play with speed, ferocity and skill, proving that Power Metal need not be an endless stream of mindless riffs and "hell awaits" lyrics. On songs such as Ahead Of The Game and Hit The Streets, vocalist Garrett Graupner, guitarists Mike Mellinger and Ron Crawford, bassist Joel Stern and drummer Chris Binns present some downright nasty metal morsels, jammed full of blazing guitars and powerhouse vocals. But all this is presented with a noteworthy degree of care and precision, making Intrinsic a band to watch for in the years ahead

Rating: \*\*\*

#### Steeler

#### Strike Back

German metal has always been noted more for its thrashing chords and crashing rhythms than its imagination. Steeler is a band out to change all that. Unlike such teutonic terrors as Kreator and Sodom, Steeler seem to have taken their cue from Germany's most famous metal export, the Scorpions. The dual quitars of Alex Rudi Pell and Tom Eder combine with the vocals of Peter Burtz to give Steeler a powerful vet melodic sound that is interesting, if not particularly awe-inspiring. If you like those Flying-V sounds so favored by German melodic metal bands, give Steeler a try - they may be right up your alley.

Rating: \*\*\*



S.A.D.O.: Sex-crazed German rockers.

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### **HEAVY METAL COLLECTIBLES**

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HU7-AUZU180-Z	AC/DC TNT (original, gatefold sleeve)	\$24 99	LP only
H07-A020191-G	AC/DC THAT'S THE WAY I WANNA ROCKN'ROLL  ANTHRAX MAKE ME LAUGH/FRIGGIN' /ANTISOCIAL (live) ANTHRAX MAKE ME LAUGH/FRIGGIN' /ANTISOCIAL (live)	\$9 99	12" 45
H07-A026399-E	ANTHRAX MAKE ME LAUGH/FRIGGIN' /ANTISOCIAL (live)	\$8 99	12" 45
H07-A026400-E	ANTHRAX MAKE ME LAUGH/FRIGGIN' /ANTISOCIAL (IIVE)	\$14.99	PIC DISC
H07-B026395-E	BON JOVI BAD MEDICINE/LAY YOUR HANDS/99 IN THE SHADE	\$8 99 \$10 00	12' 45
H07-B020462-E	BON JOVI BAD MEDICINE (rare "metallic cover" edition)	\$9.99	CD-Single
H07-B033233-L	BON JOVI BON WEDICHROLAT FOUR INSLAND.  BON JOVI BON JOVI (Bist album, from Japan)  BON JOVI BON TO BE MY BABY/QVE FOR SALE/WANTED.  BON JOVI IN BON TO BE MY BABY (rare gateloid sleeve edition)  BON JOVI LIVE ON TOUR (gateloid, double pack)  BON JOVI TOWN TOWN TOWN TOWN TOWN TOWN TOWN TOWN	\$29.99	Picture CD
H07-B026667-E	BON JOVI BORN TO BE MY BABY/LOVE FOR SALE/WANTED.	\$14.99	Pic Disc
H07-B026758-E	BON JOVI BORN TO BE MY BABY (rare gatefold sleeve edition)	\$19 99	12" 45
H07-B020439-Z	BON JOVI LIVE ON TOUR (gatefold, double pack)	\$19.99	7" 45
H07-B020403-E	BON JOVI: NEVER SAY GOODBYE (rare YELLOW vinyli)	\$19 99	12" 45
H07-B024589-J	BON JOVI 7800 DEGREES FAHRENHEIT (from Japan, very rare)	\$29 99	Picture CD
H07-B020389-E	BON JOVI SLIPPERY WHEN WET (diff.pix, w/poster)	\$29 99	Pic Disc
HU7-BU26/56-E	DEE LEDDARD LIVETERIA (LR diff oly die out count)	\$19 99 \$19 99	Pic Disc
H07-D020761-E	DEF LEPPARD HYSTERIA (LP, diff pix, die-cut cover)  DEF LEPPARD HYSTERIA/RIDE INTO THE SUN (87)/+1  DEF LEPPARD LOVE BITES/BILLY'S GOT A GUN (LIVE)/+1	\$9.99	12" 45
H07-D024740-F	DEF LEPPARD LOVE BITES/BILLY'S GOT A GUN (LIVE)/+1	\$9 99	12° 45
H07-D040206-G	DEF LEPPARD POUR SOME SUGAR/ROCK OF AGES LIVE/		
	ROCKET Lunar Mix	\$14 99	CD-Single
HQZ-D026669-G	DEF LEPPARD POUR SOME SUGAR (ext.)/ROCKET/		
	ROCKET Lunar Mix/RELEASE ME	\$9 99	12" 45
H07-D024560-J	DEF LEPPARD: PYROMANIA (the ultimate Jap collectors edition)	\$9 99	Picture CD
H07-D020743-E	DEF LEPPARD ROCK SAGAS (Chris Tetley Interviews, rare) DEF LEPPARD ROCKET/ROCK OF AGES LIVE/RELEASE ME	\$14.99	CD Single
HU7-D037255-E	DEC LEPPARD ROCKET LINGUIGNOR OF AGES DIMERCIAGE ALE	€6.P1¢	12° 45
H07-G020060 5	DEF LEPPARD ROCKET LURAY/ROCK OF AGES IVE/RELEASE ME GUNS'N'ROSES INTERVIEW (LP)	\$14.00	Pic Diec
H07-G020900-E	GUNS'N'BOSES INTERVIEW COLLECTION (4-disc 7° pack)	\$24 99	Pic. Disc
H07-G020965-1	GUNS WROSES: THE LIVE EP (5 live & 1 studio song) GUNS WROSES: THE LIVE EP (5 live & 1 studio song) GUNS WROSES: THE LIVE EP (5 live & 1 studio song) GUNS WROSES: THE LIVE EP (5 live & 1 studio song) GUNS WROSES: THE LIVE EP (5 live & 1 studio song) GUNS WROSES: ROCK SAGAS (Testey Interview, rare)	\$24.99	Cassette
H07-G020964-J	GUNS'N'ROSES THE LIVE EP (5 live & 1 studio song)	\$24 99	LP only
H07-G023796-J	GUNS'N'ROSES THE LIVE EP (5 live & 1 studio song)	\$29 99	CD-Single
H07-G020958-E	GUNS'N'ROSES: ROCK SAGAS (Tetley Interview, rare)	\$14 99	Pic Disc
HU7-GU25418-E	GUNS NAUSES RUCK SAGAS TALKING DUUK (IWU TX9 UISIS).	D13 33	FIG DISC
H07-G024837-E	GUNS'N'ROSES SWEET CHILD O'MINE (rare metallic 3D cover!) : GUNS'N'ROSES WELCOME TO THE JUNGLE/NIGHTRAIN/	\$19.99	12' 45
H07-G026402-E	GUNS'N'ROSES WELCOME TO THE JUNGLE/NIGHTRAIN/		
		\$9.99	
H07-G026401-E	GUNS'N'ROSES WELCOME. (same songs, giant poster cover!)	\$14.99 \$14.00	12° 45
H07-G0264/5-E	CLINCINFOCES WELCOME (same songs, with patch)	620.00	Die Diee
H07-G026745-E	GUNS'N'ROSES WELCOME (same songs, with patch!)  GUNS'N'ROSES WELCOME (same songs, very rare!)  GUNS'N'ROSES WELCOME TO THE JUNGLE (same songs)	\$14.99	CD-Sinole
H07-G036868-J	GUNS'N'ROSES. WELCOME TO THE JUNGLE (2 brand new mixes)	\$14.99	CD-Single
H07-I036042-E	IRON MAIDEN CLAIRVOYANT (3 live songs)	\$14.99	Picture CD
H07-I026481-E	IRON MAIDEN CLAIRVOYANT (3 live songs)	\$14.99	12" 45
H07-I033216-E	IRON MAIDEN THE EVIL THAT MEN DO 42 non-12 songs IRON MAIDEN THE EVIL THAT MEN DO 42 non-12 songs IRON MAIDEN THE EVIL THAT MEN DO 0 (wijoster cover) IRON MAIDEN FLIGHT OF ICARUS/IVE GOT THE FIRE IRON MAIDEN SEVENTH SON (full LP, with banner)	\$14.99	Pic CD
H07-I025173-E	IRON MAIDEN THE EVIL THAT MEN DO (w/poster cover)	\$9.99	12" 45
H07-I021159-G	IRON MAIDEN FLIGHT OF ICARUS/IVE GOT THE FIRE	\$9.99	.2' 45
H07-I026396-E	IRON MAIDEN SEVENTH SON (full LP, with banner!)	\$29 99	Pic. Disc
H07-1021210-E	IRON MAIDEN STRANGER IN A STRANGE LAND (3 SONGS)	\$9.99	7" 45
H07-1021211-E	IRON MAIDEN THE TROOPER/CROSS EVEN MARY	20 99	12" 45
H07-1021188-F	RION MADEN SEVENTH SON (UILL P, with banner)  RION MADEN STRAMEER IN A STRAMEG LAND (3 soops)  RION MADEN STRAMEGR IN A STRAMEG LAND (1 soops)  RION MADEN THE TROOPER/CIPOSE CFEED MARY  RION MADEN THE TROOPER/CIPOSE CFEED MARY  RION MADEN WASTED YEARS/REACH OUT/FAREFIF OF.  RION MADEN WASTED YEARS/REACH OUT/FAREFIF OF.  RION MADEN WOMEN IN WINFORMORIFER (INVEY) *1  KISS CRAZY NIGHTSON IN ON MOMEAVENS / TEARS  KESS CRAZY NIGHTSON IN ON MOMEAVENS / TEARS	\$9.99	12" 45
H07-J021204-G	IRON MAIDEN WASTED YEARS/REACH OUT/SHERIFF OF	\$9 99	12" 45
H07-I021190-G	IRON MAIDEN WOMEN IN UNIFORM/DRIFTER (I/ve)/ +1	\$9.99	12" 45
H07-K021530-E	KISS CRAZY NIGHTS/NO NO NO/HEAVEN'S /TEARS	\$29 99	Pic. Disc
H07-K021531-E	KISS CRAZY NIGHTS/NO NO NO/LICK IT UP/UH ALL NITE	\$9 99	12" 45
H07-K023801-E	KISS FIFTEEN YEARS ON (Interviews)	\$19.99	Diebura CD
H07-K032039-J		910 00	FIGURE OF
	KISS HARD LUCK WUMAN/DETHOLI RUCK CITY (3")	\$9.99	CD-Single
H07-K032040-J	KISS I WAS MADE FOR LOVING YOU/BETH (3")	\$9.99	CD-Single
H07-K032040-J H07-K021387-E	KISS FIFER VEARS ON (INDIVIDUAL TO TOTAL NATURE AND THE CONTROL OF	\$9.99 \$9.99 \$14.99	CD-Single CD-Single Pic. Disc
H07-K032040-J H07-K021387-E H07-K021523-J	KISS HAND LUCK WUMAN/DEHOLI RUCK CITY (3')  KISS I WAS MADE FOR LUDING YOU/BETH (3')  KISS INTERVIEW (12", Baktabak label)  KISS, KISS ENCYCLOPEDIA (Jap. 156 pg. photobook w/poster)  KISS, KISS SEC(AL / Jap. 12 pg. photobook w/poster)	\$9.99 \$9.99 \$14.99 \$9.99	CD-Single CD-Single Pic. Disc Book
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89/I'll Be There For You

76/Last Mile, The

82/Let The Good Times Rock

87/One

82/Rocket

80/Slip Of The Tongue

82/Used To Love Her

74/Your Mama Don't Dance

### YOUR MAMA DON'T DANCE

As recorded by Poison

### LOGGINS MESSINA

Your mama don't dance And your daddy don't rock and roll

Your mama don't dance And your daddy don't rock and

But when evening rolls around And it's time to hit the town Where do you go You gotta rock it.

The old folks sau that Ya gotta end your date by ten But if you're out on a date Don't you bring her home late 'Cause it's a sin You know there's no excuse You know you're gonna lose You never win I'll say it again.

And it's all because your mama don't dance And your daddy don't rock and Your mama don't dance And your daddy don't rock and roll

When evenin' rolls around And it's time to hit the town Where do you go You gotta rock it, rock it.

You see I pulled into a drive in And I found a place to park

We hopped into the backseat Where it's always nice and dark I'm just about to move Thinking mmm Bret this is a breeze Then there's a light in my eye And a guy says Out of the car long hair Oowee you're coming with me Said the local police.

And it's all because your mama don't dance And your daddy don't rock and roll

Your mama don't dance And your daddy don't rock and roll

But when evenin' rolls around And it's time to go to town Where do you go Play me a little C.C.

Your mama don't dance And your daddy don't rock and roll

Your mama don't dance And your daddy don't rock and

roll They just ain't cool And they ain't about to start Your mama don't dance And your daddy don't rock Your mama don't dance no She just don't dance no Your mama don't dance And your daddy don't rock and roll Oww no.

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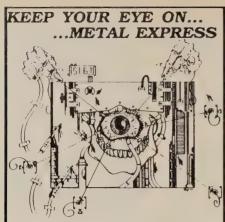
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### HEADED FOR A HEARTBREAK

As recorded by Winger

KIP WINGER

Morning came and I was on my way When you reminded me I had too soon forgotten

I had too soon forgotten
It was you that set me free
Yeah you were here when I

And you'll be here when I'm gone

So don't be waiting for love 'Cause I'll be waiting to ramble on.

Headed for a heartbreak Headed for a heartbreak.

Darling don't wait up for me Tonight I won't be home You've become a stranger I just got to be alone Don't need nobody on my side
To dull the blade I'm on
So don't be waiting for love
'Cause I'll be waiting to ramble
on.

Headed for a heartbreak
Headed for a heartbreak
Headed for a heartbreak
It's no mistake
Don't you think I can feel the
pain
I walk away
To live again.

Headed for a heartbreak
Headed for a heartbreak
Don't make me hurt you
Headed for a heartbreak
Well I know you're
Headed for a heartbreak
Don't you think I feel the pain.

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### THE LAST MILE

As recorded by Cinderella

### TOM KEIFER

Me and Billy boy and old lady
Jane
We hitched a ride took a fast
movin' train
Got to the top with our heads
spinnin' 'round
You never know just what you
got until you're comin' back
Down on the farm land
Mississippi shade
The folks down there they told
me take it day by day.

And walk the last mile Before I sleep It'll be a while Before I get my peace With the same style I walked for years On the last mile I can rest my fears.

I got a long way to go before I reach the light of day
Monkies on my back I gotta find a better way
Same old story never get just what you want
The more you got the more you want
Sometimes you do and then you

don't
I guess I've always been a
travelin' man
'Cause when I'm movin' I can
make a stand.

And walk the last mile Before I sleep It'll be a while Before I get my peace With the same style I walked for years On the last mile I can rest my fears.

Don't know where I'm going But I know where I've been Look around me everybody's trying to win.

I guess I've always been a travelin' man 'Cause when I'm movin' I can make a stand yea yea.

And walk the last mile Before I sleep It'll be a while Before I get my peace With the same style I walked for years On the last mile I can rest my fears.

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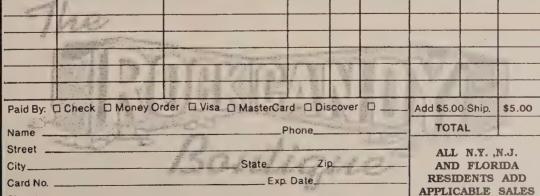




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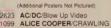


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A	EXTRA HOT SAUCE	TACO OF DEATH (IMP)	13 75	С	SCARED STRAIGHT	YOU DRINK YOU DRIVE YOU DIE	8 75
A.C	FASTWAY	ON TARGET	8 75	A C	SORE THROAT	UNHINDRED BY TALENT (IMP)	13 75
A.C	GIRLSCHOOL	TAKE A BITE	8 75	A.C	STEEL FURY	LESSER OF TWO EVILS	8 75
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Α	INSURRECTION	INSURRECTION (IMP)	13 75				_
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### SLIP OF THE TONGUE

As recorded by House Of Lords

G. GIUFFRIA D. EISLEY R. NIELSEN

She moves like the nite
She bites like a snake
There's no off limits the way
that she plays

Still can't believe what she does in the dark

She'd get arrested for less But she'd never get caught

No never I may be crazy

I may be a fool to love me a

That do what you do
Don't like it easy

She likes it way too hard She likes it better when I push way too far

Ooooooohhhhh Well I've seen her

Well I've seen her before in a movie or two

But I never believed that I'd do it to you

Pull up the curtain Pull down the shade.

Slip of the tongue Make me crazy Slip of the tongue Slip of the tongue Miss Amazing Slip of the tongue.

I remember the nite
In the back of the bus
My finger was wet from the
rain and the lust
Top of her lungs screaming
anything goes
She began to rock and she
began to roll
And when the channel was
changed
It was me on the screen
Her in the middle of satin
sheets
Oh she's a video queen.

Slip of the tongue Make me crazy Slip of the tongue Slip of the tongue Miss Amazing Slip of the tongue.

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Q	YT	SHIRT	SIZE	OTY	SHIRT	SIZE
		AC/DC			DOKKEN	
		HEAT SEEKER			SHIELD/BACK TO	
	_	BLOW UP YOUR VIDEO			ATTACK	-
		HEATSEEKER MISSILE			GROUP/BATTLESHIP	
		WHO MADE WHO			GROUP/PHOTOS	Marie .
		ANGUS-ON MISSILE			SAMURAI/BEAST EAST	_
		ANVIL		_	WOLF	_
		RUBBER GLOVE TOUR			DEATH ANGEL	
		ANTHRAX			ULTRA VIOLENCE	
		NO FRILLS			ANGEL/GROUP	
		JUDGE DREAD			FROLIC PARK	
	_	GROUP SKATEBOARD			MUTANTS	_
		AM THE MAN	market and	_	DR. KNOW	
		NO MAN			WRECKAGE	
		STATE OF EUPHORIA	-		DIRTY LOOKS	
	_	LP COVERTARGET			TURN OF THE SCREW	-
		AEROSMITH		_	EUROPE GROUP	
		AEROFORCE I			EXODUS	
		ALL OVERWACATION	-		MEAT PARTY	
	_	WALK THIS WAY	_		CANNIBAL BARIGRILL	_
		ARMORED SAINT			FORBIDDEN EVIL	
		HUMAN VULTURE			FLOTSAM & JETSAM	
		AGNOSTIC FRONT			DOOMSDAY DECEIVER	-
	_	LIVE AT CBGB	_		NO PLACE DISGRACE	_
		ATROPHY			LOGO/SKULL	_
	_	SOCIALIZED HATE			FASTER PUSSYCAT	
		BAD COMPANY			LOGO/ITCH	_
		GROUP			IT AIN T PRETTY	_
	_	NO SMOKE W/O FIRE	-		LOGO/EURO TOUR	-
		GROUP/REVOLUTION		_	GROUP GEORGE MICHAEL	-
		SCHOOL GIRL	anahan		BSA/FAITH TOUR	
		BAD RELIGION	-		GREAT WHITE BITE	-
		HAPPY FACE BIBLE			GUNS N ROSES	
		BULLET BOYS			LOGOWAS HERE	
		GROUP			CROSSIAPPETITE	
		CARTOON			SKULL/APPETITE	_
		BON JOVI			GROUP-APPETITE	
		GROUPIN J SYND			GROUPWELCOME TO	
		GROUP'89 TOUR			JUNGLE iJersey \$14 001	
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	_	LOGO	_		CALLING ALL NATIONS	_
	-	VIOLENT			IRON MAIDEN	
		PACIFICATION DEF LEPPARD	_		LIVE AFTER DEATH	
					SOMEWHERE IN TIME	
		SCREAMING FACE	_		PHANTOM OF OPERA	_
		GROUP	_		CRUNCH	
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		JOE SATRIANI			SURVIVE	
		JIMMY PAGE			ONLY STRONG	
	_	KREATOR			SURVIVE	
		SUPER DIVING			NUC	-
	_	KING'S X			OZZY RANDY	_
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		KIX BLOW MY FUSE	_		OZZY	No. of Contract
	_	KISS	_		THORNS/NO REST	
		CRAZY NIGHTS			THRONE/NO REST	_
					OZZY IS	
	-	SMASHER TRASHER	-	_		_
		KING DIAMOND			OMEN	
		TOUR	_	_	ESCAPE TO NOWHERE	-
	_	WHEELCHAIR			OVERKILL	
		LYNYRD SKYNYRD			HERE COMES CHALEY	_
	-	TRIBUTE TOUR	-		TAKING OVER	_
		L.A. GUNS			NEW ALBUM	_
		SHIELD	_	_	WORLD TOUR	_
		SEX BOOZE TATOOS	_		POISON	
		NO MERCY			SAY AAH	_
	_	SKULL		_	LONG LIVE ROCK	
		LITA FORD		_	BLOW YOUR MIND	
	_	ALBUM			PINK FLOYD	
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		OF ROCK			MACHINE GUN	
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		KILL FOR THRILLS			VIOLENT SOLUTION	
		WAKE UP DEAD			GNORANCE	
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		MARY JANE			SAVATAGE-MADNESS	
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_				_		







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VI	OLENCE		STI	NKING RICH	
SK	ULL GRADUATE		WI	NGER DEBUT	
SL	AYER			ARLOCK	_
DE	MON HEAD		TRI	UMPH & AGONY	
НА	UNTING THE CHAPEL			HITE LION	_
LIV	E UNDEAD	************	PRI	DE TOUR	
SO	UTH OF HEAVEN		GR	OUP	
IW	O JIMA		RO	CK N ROAR	
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	AYTANIC	_	RIS	ING FORCE	
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	GOD WE TRUST	_	GU		*****
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	OUP/IN GOD	_	— PH	YSICAL GRAFFITI	
	IE ACCUSED		BLI	MP	
МА			ST/		_
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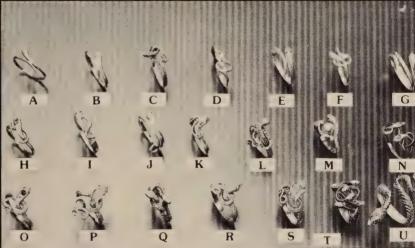
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### ROCKET

As recorded by Def Leppard

STEPHEN CLARK
PHILIP COLLEN
JOSEPH ELLIOTT
ROBERT JOHN "MUTT" LANGE
RICHARD SAVAGE

White light
Strange city
Mad music (all around)
Midnight
Street magic
Crazy people (crazy sound).

Jack Flash, Rocket Man Sgt. Pepper and the band Ziggy, Benny and the Jets Take a rocket We just gotta fly.

I can take you thru the centre
of the dark
We gonna fly
On a collision course to crash
into my heart
I will be your
I will be your
I'll be your.

Rocket yeah
Satellite of love
Rocket yeah
Satellite of love
Rocket yeah
Satellite of love
Rocket baby
C'mon
I'll be your satellite of love.

Spotlight Magnetic Razor rhythm (lazer love) Guitar, drums, load up, stun.

Jet Black, Johnny B. Gene Jenie, Killer Gueen Dizzy Lizzy Major Tom So c'mon
We just gotta fly.
I can take you thru the centre
of the dark
We gonna fly
On a collision course to crash
into my heart
I will be your
I will be your

Rocket yeah
Satellite of love
Rocket yeah
Satellite of love
Rocket yeah
Satellite of love
Rocket baby
C'mon
We're gonna fly.

I'll be your.

We just gotta fly
I can take you thru the centre
of the dark
We gonna fly
On a collision course to crash
into my heart
I will be your
I will be your
I'll be your.

Rocket yeah
Satellite of love
Rocket yeah
Satellite of love
Rocket yeah
Satellite of love
Guitar, drums, light up.

We gonna fly Rocket yeah Satellite of love We gonna fly Rocket yeah Satellite of love Rocket Yeah.

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### LET THE GOOD TIMES ROCK

As recorded by Europe

#### JOEY TEMPEST

You say that you want me yeah I hope that you do 'Cause tell me just where I would be in this world Without someone like you.

When you say that you need me yeah
Like only you can
Oh baby you don't really know what you've done
To the heart of this man.

So baby tonight we will celebrate
And talk of the times till it gets real late
Yes baby tonight we'll appreciate
Just what we've got
So let the good times rock oh yeah.

Oh when you squeeze me And say that you care There's nothin' I know that could drag me away When that feelin' is there.

Oh the way that you move me And makin' me feel Well I could have sworn that I lived in a dream If I wasn't for real.

Oh baby tonight we will celebrate
And talk of the times till it gets real late
Yes baby tonight we'll appreciate
Just what we've got
So let the good times rock yeah.
(Repeat)

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### **USED TO LOVE HER**

As recorded by Guns N' Roses

W. AXL ROSE SLASH IZZY STRADLIN' DUFF "ROSE" McKAGAN STEVEN ADLER

I used to love her But I had to kill her I used to love her But I had to kill her I had to put her Six feet under And I can still hear her complain.

I used to love her
But I had to kill her
I used to love her
But I had to kill her
I knew I'd miss her
So I had to keep her
She's buried right in my back
yard.

I used to love her But I had to kill her I used to love her But I had to kill her She bitched so much She drove me nuts And now I'm happier this way.

I used to love her
But I had to kill her
I used to love her
But I had to kill her
I had to put her
Six feet under
And I can still hear her
complain.

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1435 Guns 'N



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1482 Guns 'N



1331 Hanoi Rocks



1615 Hurricane



1630 Iron Maiden



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1197 Iron Maiden Aces High

LOTOR



1195 Iron Maiden Live After Death





1402 Kiss Mirror Photos





LMA

Destroyer



1539 Kiss Creatures



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1614 L. A. Guns Sex, Booze, Tattos

M.O.D.



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1102 Megadeath Kill for Thrills





1582 Megadea

So Far So Goo



1073 Metallica Damage Inc.

1214 R Rhoads

Guitar Great



1619 L Zeppelin

Hammer of Gods

1074 Metallica



1503 Lita Ford

LP Cover

1075 Metallica Metal Up Your



1622 Lita Ford

Guitar



Crash Course



1403 L Skynrd

Crest/Names

Garage Days



1665 M. O. D.

1547 Metallica



1101 Megadeath Peace Sells

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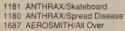




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1075 PINK FLOYD







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### EYES OF A STRANGER

As recorded by Queensryche

CHRIS DeGARMO GEOFF TATE

All alone now except for the memories

Of what we had and what we knew

Everutime I tru to leave it behind me

I see something that reminds me of you.

Every night the dreams return to haunt me

Your rosary wrapped around your throat

I lie awake and sweat, afraid to fall asleep

I see your face looking back at me, looking back at me.

And I raise my head and stare Into the eyes of a stranger I've always known that the mirror never lies

People always turn away From the eyes of a stranger Afraid to know what lies behind the stare.

Is this all that's left of my life before me

Strait jacket memories, sedative highs

No happy ending like they've always promised

There's got to be something left

And I raise my head and stare Into the eyes of a stranger I've always known that the mirror never lies

People always turn away From the eyes of a stranger Afraid to know what lies behind the stare.

How many times must I live this tragedy

How many more lies will they tell me

All I want is the same as everyone

Why am I here And for how long.

And I raise my head and stare Into the eyes of a stranger I've always known that the mirror never lies

People always turn away From the eyes of a stranger Afraid to know what lies behind the stare.

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### **DOWN BOYS**

As recorded by Warrant

#### J. LANE

Certain things you do Really make me mad I must confess

The way the street light silhouettes

Your thighs inside your dress Wild child in the streets I think I see you but I really don't know

One million miles an hour Headed out to where the down boys go.

Woah can we rewind to where we've been Ooh I wish you'd take a look

and see the shape I'm in.

Where the down boys go (go) Where the down boys go (go) Where the down boys go I wanna go where the down boys go baby.

You comb your hair Put on your shades you look real cool

Gimme the runaround make me feel like a fool

You got a lot of nerve To call me cheap even though it's true

I don't care where we go tonight Take me along with you.

Can we rewind to where we've

Ooh I wish you'd take a look and see the shape I'm in.

Where the down boys go (go) Where the down boys go (go) Where the down boys go I wanna go where the down boys go baby.

Certain things you do Really make me mad I must confess The way the street light silhouettes Your thighs inside your dress.

Woah can we rewind to where we've been Ooh I wish you'd take a look and see the shape I'm in. (Repeat chorus)

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### ONE

As recorded by Metallica

JAMES HETFIELD LARS ULRICH

I can't remember anything Can't tell if this is true or dream Deep down inside I feel to scream This terrible silence stops me.

Now that the war is through with me I'm waking up I cannot see That there's not much left of me Nothing is real but pain now.

Hold my breath As I wish for death Oh please God wake me.

Back in the womb it's much too In pumps life that I must feel But can't look forward to reveal Look to the time when I'll live.

Fed through the tube that sticks in me Just like a wartime novelty Tied to machines that make me Cut this life off from me.

Hold my breath As I wish for death Oh please God wake me.

Now the world is gone I'm just Oh God help me hold my breath As I wish for death Oh please God help me.

Darkness imprisoning me All that I see Absolute horror I cannot live I cannot die Trapped in muself Body my holding cell.

Landmine has taken my sight Taken my speech Taken my hearing Taken my arms Taken my leas Taken my soul Left me with life in hell.

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### ALISON HELL

As recorded by Annihilator

JEFF WATERS JOHN BATES

Alice isn't it frightening Alice aren't you scared Alice isn't it wonderful Living life afraid Don't look around the corner I might be lurking there Under the bed at night You're up till dawn again.

Alison Hell your mind begins to Alison Hell aren't you growing cold Alison Hell you are looking blue Alice in hell what else can you

I begin my rule Life hideous in your mind Crying out you've lost your doll It isn't worth a dime.

Alison Hell your mind begins to Alison Hell aren't you growing Alison Hell what are you looking for Alice in hell soon I close the door

Sitting in the corner You are naked and alone No one listened to your fears You've created me.

Alice isn't it frightening Alice aren't you scared I was killed at birth I shoot this final scene You're in the basement You're trapped insanity.

Alison Hell what were you looking for Alison Hell as I close the door Alison Hell here you shall dwell Alice in hell, Alice dwells in hell.

Alice Alison Alice in hell Goodbue.

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### I'LL BE THERE FOR YOU

As recorded by Bon Jovi

J. BON JOVI R. SAMBORA

I guess this time you're really leaving I heard your suitcase say goodbye And as my broken heart lies bleeding

You say true love is suicide.

You say you've cried a thousand rivers

And now you're swimming for the shore

You left me drowning in my tears

And you won't save me anymore.

I'm praying to God You'll give me one more chance girl.

I'll be there for you
These five words I swear to you
When you breathe I want to be
the air for you
I'll be there for you
I'd live and I'd die for you
I'd steal the sun from the sky
for you
Words can't say what love can

I'll be there for you.

I know you know we've had some good times Now they have their own hiding place Well I can promise you tomorrow

But I can't buy back yesterday.

And baby you know my hands are dirty But I wanted to be your Valentine I'll be the water when you get

thirsty baby When you get drunk I'll be the

When you get drunk I'll be the wine.

I'll be there for you
These five words I'd swear to
you

When you breathe I want to be the air for you I'll be there for you I'd live and I'd die for you I'd steal the sun from the sky for you Words can't say what love can do
I'll be there for you.

I wasn't there when you were happy
And I wasn't there when you were down
Didn't mean to miss your birthday baby
I wish I'd seen you blow those candles out.

I'll be there for you These five words I'd swear to you When you breathe I want to be the air for you

I'll be there for you

I'd live and I'd die for you
I'd steal the sun from the sky
for you

Words can't say what love can do

I'll be there for you. (Repeat)

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### **CLOSE MY EYES** FOREVER

As recorded by Lita Ford and Ozzy Osbourne

### LITA FORD OZZY OSBOURNE

Baby I get so scared inside And I don't really understand Is it love that's on my mind Or is it fantasy Heaven Is in the palm of my hand And it's waiting here for you What am I supposed to do with a childhood tragedy.

If I close my eyes forever Will it all remain unchanged If I close my eyes forever Will it all remain the same.

Sometimes It's hard to hold on So hard to hold on to my dreams It isn't always what it seems When you're face to face with

You're like a dagger And stick me in the heart And taste the blood from my

And when we sleep would you shelter me

In your warm and darkened grave.

If I close my eyes forever Will it all remain unchanged If I close my eyes forever Will it all remain the same.

Will you ever take me No I just can't take the pain But would you ever trust me No I'll never feel the same Ohh.

I know I've been so hard on you I know I've told you lies If I could have just one more

I'd wipe the cobwebs from my eyes.

(Repeat chorus)

Close your eyes Close your eyes You gotta close your eyes for

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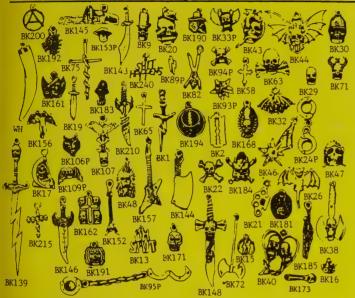
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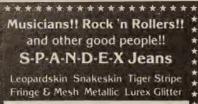
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So the moral of this tale, boys and girls, is that if you dream of being rock and roll stars, you better read Hit Parader — or else!

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# INSTRUMENTALLY speaking

#### by Michael Shore

We've said it many times before here in Instrumentally Speaking, and it's time to say it again: Marshall is THE name in rock guitar amplification for so many guitar players, especially the kind of hard rockers who read Hit Parader, that anytime they introduce a new product it's news. This has been the case since the late '60s, when Jimi Hendrix made stack-upon-stack of Marshalls the industry standard for hard rock.

Well, Marshall has just taken a giant step forward — and back. The British-based amp giant has jumped into the '90s with a new advanced rack-mounted amplification system, and at the same time reintroduced the JTM 45, its first full-fledged production-line lead amp.

The new rack system is Marshall's first, and is thus called simply The Marshall Rack System — but it includes a wide variety of models for the modern guitarist to mix and match: a three-channel all-tube preamp, model MGP 9001; a 100 watt (50 watts into two channels) stereo MOSFET power amp, the behemoth model MGP 9060.



The Marshall 9000 Series rack.

The new MGP 9001 all-tube preamp is at the heart of the system. Its unique three-channel design includes Rhythm 1 (the traditional "clean" channel), the innovative Rhythm 2 (a "crunch" channel), and Lead (super overdrive). All modes have individual drive controls allowing you to set the amount of distortion

separately for each channel. There's a rhythm balance control to match levels between the two rhythm channels and tone enhance controls on the Rhythm 2 and Lead channels to customshape their sounds. The Lead channel also has a dedicated channel master control and a post-drive control to fine-tune its gain and tone structure. A five-band Master EQ can be switched between any of the three modes by front-panel switch or footswitch.



The Marshall JTM 45: A classic returns.

The super-sophisticated effects loop on the MGP 9001 includes a balance control, send gain control, return gain control, mono send, stereo returns, and an effects on/off switching system that totally removes all effects from the system when switched off. The preamp also has switchable levels on its stereo outputs (-20 dB, -10 dB, + dB), a cabinet effect filter switch allowing it to be hooked directly into a recording or PA mix console with proper EQ, and two available footswitches - one with four switches (covering the rhythm and lead channels, effects on/off and EQ on/off), the other fully programmable with five switches to cover any of 12 programmable channel/ effects/EQ set-ups the system has to offer, in any desired order.

Combined with the various power amps in the system, the MGP 9001 would seem to provide the ultimate, optimum balance between the warmth and character of the classic tube sound and the reliability and high power of solid state circuitry.

Meanwhile, the "new" Marshall JTM 45 Mk II, a reproduction of a vintage classic, features the same 6L6 power tubes used in the prototype and first production models Jim Marshall built in his music shop between 1962 and 1965. A GZ34 (5AR4) tube rectifier is also back in the power supply section, producing maximum compression at extreme volume levels. This combination results in the classic clean sound and liquid distorted sustain that made Marshall a household name in the first place. With two channels and four inputs, the

front panel controls have separate volume for each channel plus master treble, mid, bass and presence. The JTM 45 Mk II is finished in the original dark black/green tolex with fold piping and gold plexi panels, and the original script logo tops off an utterly awe-inspiring tribute to Marshall's glorious past.

Talk about Back to the Future! For more info on Marshall's amazing new and "old" amps, write Marshall USA, 89 Frost St., Westbury, NY 11590. □

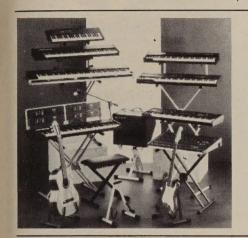


#### **GIBSON STRINGS**

Gibson Strings & Accessories has reintroduced its Brite Wire G-700 series of guitar strings, designed for harmonic brilliance, precision tuning, and a smooth uniform feel that won't collapse under the heavy stress of the wildest whammy-bar action. With Gibson's own ball end wrap system, and listing for \$7.15 per set (standard string gauge) to \$8.65 per set (custom gauge), the strings are available in seven different sets: G-700 SUL (Super Ultra Light, .008-.038 gauge); G-700SULC (Super Ultra Light Custom, .008-.035 gauge): G-700UL (Ultra Light, .009-.042 gauge); G-700ULC (Ultra Light Custom, .009-.036 gauge); G-700L (Light, .010-.046 gauge); and G-700LC (Light Custom .010-.039 gauge). For more info on Gibson's Brite Wires, write Gibson Strings & Accessories, Dept. GBW, 1725 Fleetwood Drive, Elgin, IL 60123.

Roland's BOSS effects division has introduced the MS-30 compact speaker, a unique sound reinforcement solution for studiomonitor or home-stereo situations. The versatile, compact, heavy-duty MS-30 uses a 5-inch full-range driver, in a specially molded enclosure tuned and reinforced to enable the unit to handle up to 30 watts RMS. The MS-30 is magnetically shielded so it can be placed next to a TV, video monitor or CRT display, and its compact size makes it easy to mount anywhere, especially with the optional MAH-1 mounting bracket. Perhaps most unique about the MS-30 is its bass reflex window, a horizontal slit across the bottom of the front of the cabinet with a sliding door that allows you to adjust the speaker's low-frequency response. For more info, write RolandCorp. US, 7200 Dominion Circle, Los Angeles, CA 90040.





#### QUIK-LOK STANDS

Music Industries has introduced six new models to its Quik-Lok line of keyboard, guitar and speaker/PA stands, bringing to eight the full number of Quik-Lok stands available. All of them are built of extra-large, extra-sturdy tubing, and feature Quik-Lok's distinctive-looking functional-form large-disk center-lock, wider tubes and knurled-knob tube-end fittings. A full range of functions, features and price points is offered, as you can see in the full-color Quik-Lok catalog available by writing Music Industries, 100 Fourth Ave., Garden City Park, NY 11040.

### **MARTIN ACOUSTIC BASSES**

Here's an interesting idea from Martin, the master acoustic guitar makers: acoustic basses that are more like acoustic guitars than the usual cumbersome upright double-bass used in jazz combos. The Martin B-40 and B-65 are the result of years of trial and research, and both come with built-in Thinline 332 pickup and volume and tone controls, plus high-ratio closegear keys for fast, accurate tuning. The B-40 has bookmatched rosewood back and sides producing a warm, rich tone, while the B-65 has maple back and sides for a bright, crisp tone. Both have select solid spruce tops, hand-carved mahogany necks, and ebony fingerboards and bridges. With 23 frets and total length of 481/8" the B-65 have the feel and range of traditional electric basses. If you're a hard rock band thinking of doing the obligatory "Stairway To Heaven"/"Rock Of Ages" style acoustic ballad bit, these might be an interesting thing for your bassist to try. For more info, write The Martin Guitar Co., 510 Sycamore St., Nazareth, PA 18064.



Korg has introduced a cost-effective guitar synthesizer for players who want to jump on board the new high-tech guitar-synth wave, but don't have the enormous financial resources of the top-name pros who've led the way so far. Korg's Z3 MIDI guitar synth is a MIDI guitar convertor with an on-board 6-voice synth and 128 internal programs, which easily mounts on any guitar in a matter of minutes. The Z3 has two modes of operation: first is a basic mode enabling selection and playing of internal voices, with "global functions" that can be edited such as bend, octave and sensitivity; the second mode allows more complex individual string edits to be made, with parameters including voice selection, bend range, sensitivity, velocity curve, transpose, hold and MIDI channel. The Z3 transmits in both MIDI poly and mono modes and includes MIDI in as well as out, for use with MIDI keyboards and sequencers. All parameters and voices can be edited thru MIDI, and the Z3 is compatible with other MIDI guitar systems. For more info write Korg USA Inc., 89 Frost St., Westbury, NY 11590.

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# STARTALL.

#### Adrianne b y Stone

Each month, Star Talk brings you personal stories from some of your favorite rock stars. Do you lose sleep at night wondering how Nikki Sixx maintains his muscular physique? Do you daydream about what Mike Tramp misses most when he's on the road? Do you spend hours pondering what sport Jon Bon Jovi indulges in during his spare time? You might be spending too much time with your headphones blasting at "10"... or you might have a valid reason for asking Star Talk for help.

Here's your chance to ask your favorite metal mashers those mindboggling questions. Star Talk will hunt down your favorite rockers to answer you. Just send your questions to: STAR TALK, c/o Hit Parader Magazine, Charlton Building, Derby, CT 06418.

This month's question: I think long hair looks great on guys, but it's even cooler on rockers, because they tease it and dye it more than most guys do. I was wondering how you feel about your hair. (Asked by Beverly Corona, Dallas, Texas)

DAVID COVERDALE (Whitesnake): "I've often said that Los Angeles is full of people who suffer from 'mousse abuse' and now I find myself suffering from the very same thing. Out of the mouths of babes! When I was preparing to do the Whitesnake album and was very ill during the recording, I had about two years, on and off, in America watching MTV and this and that while I couldn't work. I honestly have never, ever taken image seriously. I mean, I got all this sex object shit years ago - you know, for four or five consecutive years in Europe. It used to piss Americans off intensely because they had no idea who the hell I was. But I literally sat down and thought, 'Right. I'm coming up to do my first video in about three years. What should I do to look different? I haven't been on a stage for almost three years.'

"So I thought 'Well, you still have a full head of legitimate hair, but it looks boring'. I'd seen all these guys with the spikey, fluffed out hair, but I didn't really want that. So I went over to a hairdresser and said, 'I'd like some blond streaks.' I already had a very good color from the blessing of the California sun and when I came out of the hairdresser (grins) fuck! I mean, I was blond! I was living in a hotel in L.A. at the time, and when I walked in, everybody flipped out. They thought it was great. I thought it was

too extreme, but then I got used to it."

JON BON JOVI: "My hair has gotten awfully long, so it's hard to keep it out of my face. I look at a picture from just two years ago and I can see how much it's aged me. Believe me, having it long is not a conscious effort. It's just my being incredibly lazy and not wanting to get a haircut. I just have no desire to sit down for fifteen minutes and let 'em cut it. So I probably won't for a long time!"

AXL ROSE (Guns N' Roses): "I used to fluff up my hair and tease it out, but I don't really do it anymore. It's not that I don't like it but I don't do it well unless I take a long time at it and I don't bring someone on the road with me to do it. Also, after our falling out with Poison - even though it's been patched up - I just want to get away from anything glam until such time that I can go out and do it if I want to and not get hassled. It's not so much that I'm worried about what other people think, but I know me. If someone walks up to me and says, 'Oh, you're a glam faggot like Poison,' I'm gonna go to jail, 'cause I'm gonna break somebody's jaw."



Whitesnake's David Coverdale: "I find myself suffering from mousse abuse."



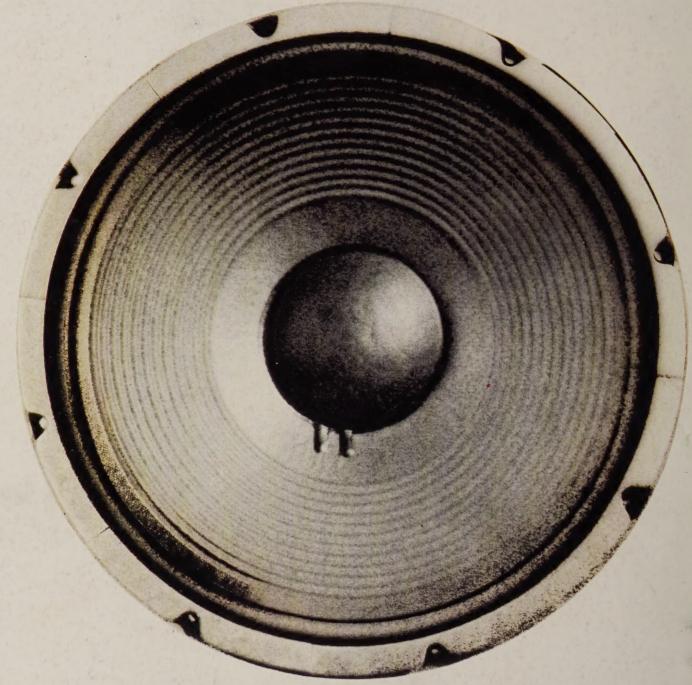
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